DOCUMENT RESUME

ED 331 710 SE 051 995

TITLE Safe Planet. The Guide to Environmental Film and Video.
INSTITUTION Media Network, New York, NY.
PUB DATE 90
NOTE 45p.
PUB TYPE Reference Materials - Directories/Catalogs (132)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Acid Rain; Agriculture; Air Pollution; *Conservation (Environment); Environmental Education; *Films; Global Approach; Hazardous Materials; Nuclear Energy; Recycling; Resource Materials; Science and Society; Science Materials; Technology; *Videotape Cassettes; Wastes; Water Pollution
IDENTIFIERS *Tropical Rainforests

ABSTRACT

Innovative and incisive films and videotapes exist which address the issues of toxic waste, agricultural pollutants, land and water use, energy production, and other important environmental topics. They provide in-depth analyses, alternative points of view, and specific suggestions for what ordinary citizens can do to help stop environmental deterioration. Media Network's computerized information Center lists over 4,000 films, videotapes, and slideshows on social issues, extensively cross-referenced with descriptions, running times, costs, and distribution information. The films and videotapes listed in this guide represent a richly textured selection of the best available productions chosen from over 500 considered for inclusion. The subjects covered are: (1) "Agriculture and Food"; (2) "Air Pollution and Acid Rain"; (3) "Alternative Technology"; (4) "Energy"; (5) "Garbage and Recycling"; (6) "Global Crises"; (7) "Hazardous Waste and Toxics"; (8) "Indigenous Peoples"; (9) "Land Use"; (10) "Nuclear Energy and Radioactive Waste"; (11) "Organizing"; (12) "Rainforests"; (13) "Threatened Species"; (14) "Water"; and (15) "Workplace Hazards." Each entry in the guide includes the title, producer or director, length, year it was released, an evaluative description, the distributor, the cost for renting or buying, and the format (e.g., film and videotape). An alphabetical index, audience index, subject index, and a listing of distributors are appended. (KR)

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SAFE PLANET

The Guide to Environmental Film and Video

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

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HOW TO USE THIS GUIDE

Locating a Film or Tape:
The films and videos in "Safe Planet" are listed under 14 main subject headings shown in the contents. In addition, titles are listed under more extensive subject headings in the index on page 36. If you know the title of a film or tape already, there is an alphabetical index on page 35. If you are looking for a film for a particular age group or audience, consult the the audience index on page 35.

Entry Information:
Each entry in the guides includes the following information: the title of the film or video; the producer and director; its length, and the year it was released; an evaluative description; the name of the individual or organization (referred to as the distributor) who rents or sells the tape, and how much it costs. Uncredited quotes in the descriptions are remarks by our evaluators.

Getting Films and Tapes:
Each entry lists the name of the distributor; you can find the addresses and phone numbers of distributors listed alphabetically on page 39; individuals are alphabetized by last name.

When ordering media, keep the following in mind:

Prices: Prices listed in this guide are as accurate and current as possible. However, prices change and frequently vary according to the nature of the screening. Prices listed here usually do not include shipping and handling expenses. Also, many of the distributors offer discounts to grassroots, community-based organizations. Finally, some distributors may restrict how you use a film or tape—limiting it to a school, community setting, or home. Always consult the distributor for up-to-date information on prices and use.

Formats: When ordering, make sure you understand the differences in format (16mm film versus $^{3}/_{4}$" tape versus $^{1}/_{2}$" tape, VHS versus BETA), and be certain to specify the right one for your use. Different video formats are not compatible with each other.

Ordering and Shipping: Contact the distributor as far in advance as possible; a phone call is fine, but always follow up with a letter or purchase order. If you haven't received the film or tape a few days before your screening date, call the distributor to check that the film was shipped. Sometimes, if there are problems, you can arrange for next-day delivery. Send the film/tape back on time and in the manner specified by the distributor.

Front cover photos by Marcia Ciro
Insert cover photo from ***The Rush To Burn***

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S A F E P L A N E T

INTRODUCTION

While it is disturbing to admit, the fate of the environment may be determined as much by pictures as by people. Developments in communications technology such as fiber optics and virtual reality, and a rapid proliferation of media 'delivery systems' like satellite, cable, laser disk and the video cassette conspire to situate images near the center of all public policy debates and social campaigns. Consider the following developments:

Nearly 60% of all American households are wired with cable television systems which make dozens of channels available to viewers who only had access to three or four just a few years ago. Whittle Communications is producing and packaging informational programming for screening in the classroom, so thousands of kids now spend part of their school day watching TV instead of listening to a teacher. Roughly 70% of all American households now have VCR's and an estimated 30,000 corner video stores exist across the country.

It has become as clear as the dial on your TV set, however, that more media quantity does not necessarily translate into more media diversity, nor quality. Cable TV programming often imitates its network counterparts and your home video store is filled to overflowing with Hollywood feature films, each including a good guy, a bad guy, and 'the girl.' The recent bulge in news coverage of environmental issues—while a very positive development overall—has tended to *expose* problems without exploring any of the many potential solutions.

Fortunately, the hammering homogeneity of most mass distributed media does not reflect a lack of available alternatives awaiting the environmental media devotee who is willing to look beyond the shelves of the Blockbuster Video store. Dozens of innovative and incisive films and videotapes do exist which address toxic waste, agricultural pollutants, land and water use, energy production, and other important environmental topics. They provide in-depth analyses, alternative points of view, and

from ***Blowpipes and Bulldozers*** *(see page 19)*

specific suggestions for what ordinary citizens can do to help stop environmental deterioration. Many of these productions approach complex topics in manners which make the issues less intimidating and more understandable to a wide range of audiences. They promote positive environmental attitudes and actions.

The films and videotapes listed in **Safe Planet** are forthright, articulate, and often biting in their expositions of the international economics, bureaucratic infrastructures, regulatory intricacies, and passing-of-the-buck which have so often contributed to our current environmental predicament. They are substantive, entertaining and they've been known to make more than a few people squirm by not hesitating to ask the hard questions about environmental deterioration: Who is cashing in on the environment's demise? Who is suffering most directly from pollutants and waste? Are there affordable solutions to the problems we face? What models exist for making the world healthy again? Most importantly, the films and videos listed here show us how WE can make a difference. **Safe Planet** is loaded with media which places responsibility for the betterment of our habitat squarely on the shoulders of everyone who takes the time to watch them.

The following list of outstanding productions—selected from over 500 considered for inclusion in this guide—represent a richly textured selection of the best available productions, from across the country, representing rural and urban areas, for kids and grown-ups, for those newly awakened to the cause of the environment and those who make planetary maintenance their occupation. They talk to grade-schoolers about the importance of saving bottles and cans. They speak to folks in Idaho, Colorado, Nebraska and Kansas about reducing their risk of exposure to radioactive wastes. California grape harvesters offer suggestions for bettering their work conditions by altering the regulations which control the application of pesticides. They illuminate the ideas and efforts of people nurturing the rainforests and the oceans and working to replenish depleted natural resources.

A recent Greenpeace media campaign was built around the inspirational pronouncement that "All across America, ordinary people are doing extraordinary things" to save the environment. It celebrated the contributions of outstanding individuals who have helped to correct environmental wrongs. The films and videos listed in **Safe Planet** can facilitate the transformation from 'ordinary' to 'extraordinary' by providing some very specific examples of what others are doing, what you can do, and why it matters. Do something extraordinary. Borrow, rent, screen and talk about the media listed in this guide. As part of any educational effort informing people that saving the environment is contingent upon the actions of individuals, these films and videos can play an invaluable role.

ENVIROMENTAL BATTLES AND THE VIDEO REVOLUTION

By Don Derosby

People concerned about the environment have dreamed of a marketing tool which could package their vision for a safe and sustainable world and effectively sell it to millions of energy-gulping, tree-chopping Americans. For many, television has seemed to hold this promise. But the fixations of cable and network broadcast—sex, high action, humour—are often at odds with the media needs of pressing environmental issues. As a result, the ecological deterioration resulting from acid rain, unsound land use practices, toxic wastes, water pollution, de-forestation and other forms of environmental erosion continue to attract little mass media attention of substance.

Librarians, educators, organizers and other concerned individuals are realizing, however, that video can be a critically important medium for communicating environmental information and analysis, and that broadcast television IS NOT the only game in town when it comes to bringing videotaped messages to waiting audiences. Many of the most recent (and most effective!) environmental media campaigns have capitalized on the explosive expansion in the consumer video market. This 'video revolution' has placed VCR's in houses, schools, and community institutions of every conceivable variety and thus made possible the screening of outstanding environmental media almost anywhere, to anyone, at anytime. Combined with the growing availability of many extraordinary videos addressing environmental concerns, the VCR provides an extremely versatile media delivery system which can effectively illustrate the tragedy of environmental destruction in all its horrific detail.

Tapping into the opinion-shaping power of the VCR, however, requires a shift in the way we think about television and its impact; obviously, circulating a videotape amongst the Local Friends of the Park will not have the same results as will the broadcast of that production over a network or on local TV. Successful home video outreach requires an ability to see the potential benefits in terms of depth of impact, rather than breadth of exposure. Through post-screening discussions, allotted time for information exchange, shared suggestions for action and careful selection of the videos to be screened, we can transform the passive spoon-feeding of optical Twinkies (TV's fortc) into an active form of environmental education. As a result, the likelihood that an audience will actually do something about the environment can be greatly enhanced by screening a video.

Three of Video's Exploitable Characteristics

It is one thing to smugly assert that video is a great consciousness-raising tool, it is another entirely to successfully put into service its pedagogical abilities and its powers of persuasion. How do we employ video as a teaching and advocacy tool? Which of video's traits can be exploited to enlighten people about fragile environmental conditions and inform their behaviors and decisions?

There are three video characteristics which suggest some answers to these vexing questions. They are qualities which everyone living in this hypermedia age needs to know about: video lends expertise and legitimacy, video manipulates time and space, and video entertains. Much of the teaching power found in electronic images resides in these three traits.

Video creates legitimacy

When Dan Rather tells us what's up, we believe him. And when at 11 he says that more recent information just in from the field is leading CBS to conclude that up is now down, we generally don't hesitate to change our beliefs just as rapidly as he changed his report. As Noam Chomsky has observed, TV has a peculiar ability to "manufacture consent" on behalf of its viewers by lending its pronouncements often false airs of *the* truth. Fortunately, this 'truth factor' is not uniquely the province of television and broadcast journalists. It can be exploited to the benefit of all media-makers, including those espousing pro-environment perspectives. Convincing the see no evil, hear no evil, speak no evil crowd that the environment is indeed endangered can be facilitated by this media magic. Many of the truly excellent environmental videotapes take full advantage of the possibilities.

For example, ***Idaho's Nuclear Dilemma*** is a simple tape produced by concerned Idahoans wanting to share information about the risks involved in nuclear testing, producing nuclear energy and dumping the resulting wastes. In its most compelling sequence, a cattle rancher, Tom Bailee, discusses a survey he conducted to tabulate the incidence of cancer and birth defects among his neighbors, all of whom live down wind from the Hanford Nuclear Reservation. The results are staggering: nearly two thirds of his neighboring households have been afflicted, some more than once. Around this central sequence, the tape builds an effective plea for folks to rethink the issues and to reevaluate what constitutes an acceptable level of risk when their own health and the health of their children is at stake.

While many people continue to deny the possibility that an industry as heavily regulated as nuclear energy could allow for radiation poisoning to occur, the testimony of people like Tom Bailee adds a new and influential voice of authority to that ongoing debate. This time the voice does not belong to a man in a suit, but rather a man in a Stetson, and the voice is granted a certain media-induced legitimacy, a halo of persuasion, which is not typically granted to ordinary people. ***Idaho's Nuclear Dilemma*** lends credence to the perspectives of Tom Bailee and introduces them into a dialogue which often takes place amongst 'experts', rather than among the people most likely to bear the burden of environmental fallout. Screening these kinds of videos can construct environmental realities and priorities within minds previously unconcerned, and can strongly encourage all people to speak up and insure that their point of view is heard.

Video entertains

Electronic imagery can take dry material of interest to only hardcore environmentalists and dramatize it such that it becomes of interest to people of much broader backgrounds . . . or limited attention spans. Video's ability to lend a

The growing crisis in world agriculture is examined in ***Fragile Harvest.*** *(see page 8)*

▼

spark to topics admittedly less Hollywood than ***Teenage Mutant Ninja Turtles*** has especially important implications for younger audiences, which are both more willing to consider new approaches to longtime environmental problems but also more likely to place higher demands on the razzle dazzle of the presentation.

The Rotten Truth, produced by the Children's Television Workshop (the Sesame Street people), is a youthful look at the problems presented by landfills and incinerators. Through a mix of quick-witted dialogue, flashy graphics, a humorous rap song about packaging materials and a precocious pre-teen host, ***The Rotten Truth*** is an upbeat inducement to recycle. Around the country, tens of thousands of scuff-kneed, foot-wagging kids have sat glued to their seats in classrooms, church basements, and day care centers as the video encouraged them to reject "stuff" wrapped in unnecessary plastic, foil, and paper. It's fun and it works. The proof can be found in the mild inconvenience caused to more than a few unsuspecting parents who have returned home from grocery shopping with their kids only to find one or two items of "stuff" mysteriously missing from their plunder.

You will also be pleased to see that entertainment, as it's found in environmental media, generally fulfills a much different function than it does in ***The Three Stooges***. Often the entertainment value incumbent in these productions spins off of the filmmakers' passionate efforts to illustrate; it is byproduct rather than focus. This pizazz is tied to the sense of wonder we all experience when something is being revealed to us for the first time. It pulls us in and holds us spellbound while the text of the production hands us information in which we may have had no prior interest.

Video manipulates time and space.

Video's abilities to condense a story which takes place over years into a one hour special, or to recreate the grandeur of the Amazon within the context of a livingroom, are among its most profound. Given that much environmental decay festers over extended periods of time and often in places which are off the beaten track or behind high fences, these media characteristics are especially valuable assets in the documentation and explanation of Mother Nature's plight.

On Our Own Land, a film produced by the Appalshop media cooperative in Whitesburg, Kentucky, looks at the efforts of Kentuckians to end the days of the broad form deed, an arcane real estate arrangement under which mineral interests were awarded the legal right to strip-mine farms and woodlands in eastern Kentucky without the permission of current landowners. Using the film, local activists were able to recreate the coal fields of Kentucky within the halls of the Kentucky legislature and to graphically show legislators in minutes how decades of strip mining have devastated portions of once beautiful Appalachian countryside. Citizens were also widely shown the film to galvanize the political will needed to shoot down the broad form deed. ***On Our Own Land*** played a critical role in assuring a positive outcome to the heated public policy firefight which took place in Kentucky. The lesson: if you can't take them to it, consider using media to take it to them.

Dozens of readily available videotapes vivify the most daunting environmental problems. By quickly familiarizing viewers with the breadth and scope of the issue, these productions provide a chance to cut through much of the preliminary story telling, describing, and explaining which can easily fail to convince and often leaves people looking at their watches.

You can double your success if a tape talks to people about their own lives and is shown in a familiar surrounding. So in thinking about your media screening strategy, consider churches, community centers, and living rooms as settings for educating affected communities about environmental threats. And take the work to places where people may not expect it. The National Wildlife Federation has caught viewers in their daily routine by playing continuous loop-tapes in the fifteen-hundred WalMart stores nationwide. Back a station wagon into a supermarket parking lot and run a VCR and TV off the cigarette lighter. Or rent a booth at the local county fair and set up a tube alongside flyers about your campaign and the relevant issues.

Media is an awareness-shaping tool of enormous potential impact. The above examples, and dozens of others not discussed here, suggest ways in which it can be productively applied—outside of the strictures of broadcast—to facilitate heightened environmental sensitivity. And what is most encouraging is that these forays into media use can take advantage of videotapes which already exist and are relatively inexpensive to rent, buy and play. If you have been searching for ways to more effectively teach about the environment, or even if you're just looking to learn more about the environment yourself, you may find that the livingroom contains the solution to your problem. Pop some popcorn, invite over some friends, and push 'play' on the VCR.

Don Derosby is Executive Director of Media Network

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A GREEN PIECE OF THE VIDEO ACTION

By Karen Hirsch

If the camera's eye had not been watching, Greenpeace would not be what it it is today—one of the fastest growing international environmental organizations in the world with offices in 23 countries and a membership of over 4 million. Greenpeace's work is based on the Quaker idea of "bearing witness," in which you bear a responsibility for injustice you have seen. Since 1971, Greenpeace has uncovered crimes against nature, documented them and disseminated images of protest to the international press. This process has brought the experience of bearing witness to environmental destruction into every living room, with pictures striking enough to move people to demand change.

In the early years, Greenpeace was able to focus world attention on environmental issues with images so graphic and emotionally wrenching that the international press and its viewers could not resist them: a harpoon and a whale with people in a rubber raft placing their lives between them; a white baby seal clubbed to its bloody death; a high-speed inflatable raft beneath 50-gallon drums of nuclear waste about to be dropped into the sea. These images were startling enough that a single frame galvanized the public. The results, after years of campaigning were remarkably successful: commercial whaling has been ended by every nation except Japan; the Canadian fur seal hunt has been banned; and in 1983, the London Dumping Convention (the only international body controlling dumping in all the oceans) placed a moratorium on dumping nuclear waste at sea.

Where Do We Go From Here?

It is now fifteen years since Greenpeace first received international television coverage when a Russian whaling fleet fired its harpoons over the heads of Greenpeace protestors. The organization faces new challenges in its efforts to stir public support on environmental issues. Public opinion, we are told, has been turned in our favor. In the most recent Gallup poll on the question of the environment, 76 percent of all American respondents said they consider themselves environmentalists. Currently, the media is taking unprecedented interest in environmental issues and that coverage is fueling the surge of popular participation in the movement. What images can Greenpeace now offer that will aid the effort of saving the environment, when environmental stories regularly make network headlines, when the public seems to agree that the planet needs saving, and when we already have elected officials—as high as the White House—who claim to be 'green'?

Now that the world is listening, it becomes increasingly important for us to call attention to the untold environmental story. Greenpeace has the resources and information to do the kind of investigative documentation that budget crunching networks can no longer afford. For example, in 1987, the organization tracked the 27-month journey of the *Khian Sea*, which sought a country that would accept money to dispose of incinerator ash from Philadelphia, PA. Greenpeace discovered the toxic ash on the shores of Haiti. While we were shooting a video of the ashpile, one of the crewmen of the *Khian Sea*, in an effort to prove how safe he believed his cargo must be, ate a mouthful of ash. The story might not have received the television coverage it did had the man not eaten the ash. But that piece of taped drama was a spark that generated television coverage around the world. The ash pile footage proved to officials of exporting and importing nations the existence of an international hazardous waste trade from industrialized to developing nations. In the last two years, 78 nations have banned the import of toxic waste.

In recent years, Greenpeace's most elaborate effort in terms of campaign work and video documentation has been an effort to bring light on the subject of a forgotten continent: Antarctica. In 1987, Greenpeace established the only non-governmental research base on the continent and began an international campaign to preserve Antarctica as a world park. For three years Greenpeace has sent crews to Antarctica and each year they have returned with images of staggering beauty. But they have also brought back footage of bulldozers destroying penguins' nesting grounds in order to build a French airstrip, raw sewage from the U.S. McMurdo base being dumped into the sea, a host of bases burning garbage in open pits and Soviet over-fishing in the region, pushing certain species to the brink of extinction. The Wellington Convention, an international agreement among countries with a presence in Antarctica would allow oil and mineral exploration and development of the only untouched continent on earth. Greenpeace's documentation of man's impact on the continent speaks louder than words about what the world stands to lose if full-scale development is allowed.

Crossing Cultural Boundaries

Bringing images of protest against environmental destruction to the international media has been the primary way that Greenpeace has taken its message to the widest possible audience. But as the current wave of environmentalism continues to rise, our greatest challenge is to transform interest into action and rhetoric into change. Developments in technology, particularly the prevalence of video cassette recorders, are helping to make this possible. For instance, *Newsweek* reported that even in Bangladesh, where the per capita income is less than $150, there are an estimated 4,000 video clubs.

Last January, Greenpeace contracted with Organizing Media Project, a Washington, DC production company, to produce a 35-minute informational tape about hazardous waste incineration. ***The Rush to Burn*** opens with factual information about incineration: what materials incineration can and can't break down; what hazardous by-products come out of every stack; and what is in the toxic ash created in the process. The video, produced by Chris Bedford and Foonjy Lee, then portrays commmunities living with the reality of incineration. People living with incinerators and others who have fought arduously to keep them out of their communities speak to people who will have to make decisions about what they

To document the killing of sperm whales, a Greenpeace crew photographs Soviet whalers.
▼

will allow in their backyards. Capturing the foul odors, the noise, the constant stream of trucks and the devaluation of property values, the piece also depicts the increase of illness, including cancer, in the communities downwind.

Greenpeace duplicated a hundred copies of ***The Rush to Burn***. It seemed extravagant at the time. To date, we have "officially" distributed approximately 500 copies through our regional campaigners and a tiny ad in our magazine. "Unofficially" at least twice that many are currently circulating around the country. With our permission and encouragement, people are duplicating the tape, 10 and 20 at a time, for county commissions, Chambers of Commerce, school libraries, universities, Lion's Clubs and neighbors. They are making their way to places like the Hair Styling Center in Zebulon, GA, site of a proposed incinerator. As stylist Carla Gibson reports, "We have one tape in the school and one going around the college. Garden clubs are passing them around and talking about this."

In Kettleman City, CA, a Hispanic migrant community 40 miles from the nearest bank and supermarket, resident Espy Maya maintains a library of Greenpeace videotapes in her home. "People come and check them out. They've been shown in the schools and the church. I take my own television and my own VCR. People used to ask, 'What does it it look like?,' and for them to actually see an incinerator—the stack, the noice—it's opened a lot of eyes."

Videotape has become a vital tool in the grassroots movement because it can make a proposed facility real in a community that may never have seen one. Hazardous waste facilities are most often sited in low-income, rural communities that are predominantly African-American, Hispanic or Native American, where literacy skills are low and officials expect the least opposition. Videotape translates information beyond the limits of literacy. Just as the problem of hazardous waste travels beyond boundaries of language and nations, we are producing tapes in languages other than English.

Last year, California Greenpeace campaigner Bradley Angel and producer Madeline Muir shot a documentary in English and Navajo about a reservation's rejection of a proposed landfill. This tape, ***A Strand in the Web***, is also circulating hand-to-hand from one Native American community to another. We plan to translate ***The Rush to Burn*** into both French and Spanish because as public opinion in this country turns against incineration, Western companies are turning to developing nations with their incinerator proposals.

From Discussion To Activism

But the most important and powerful aspect of watching tapes on VCRs is that it encourages discussion. These tapes provide a focal point that brings people together in conversations, in fiery arguments with each other and with their elected officials about the future of their environment. "People used to think that personal computers would make information accessible and democracy universal," says Greenpeace campaigner Brian Hunt,. "but it's video that is taking the message to every living room."

If this is beginning to sound a bit revolutionary, it is. And it is happening all over the world. In Poland, a country of 38 million people and 3 million VCRs, groups that watched underground Solidarity videotapes in church basements and private homes helped keep alive a movement banned for eight years. In Chile, producers of a pro-democracy video magazine claim that their 300 subscribers ultimately reach 40-50,000 people as duplicated tapes pass hand-to- hand.

This is not to suggest that the environmental movement in this country and the pro-democracy movements of Poland and Chile are identical. What it does suggest is that VCRs enable people to choose what they watch and that that choice is inherently democratic: By choosing to watch programs with a political point of view and actively discussing what they have seen, people are empowering themselves. Both Greenpeace and Solidarity "underground" tapes offer viewers a vision of the future. With the perils of continued environmental destruction painfully apparent, this kind of 'active' viewing may help steer us in the direction of necessary change. If it could make a difference in Poland...

Karen Hirsch directs the Film/Video Department at Greenpeace USA in Washington, DC. Reprinted courtesy of IN MOTION magazine, headquartered in Annapolis, Maryland.
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R E S O U R C E S

For addresses and phone numbers of organizations and distributors listed here, see the distributor index on page 39.

Environmental Distributors

Users of this guide will notice many titles available from three distributors who specialize in environmental media. Most established of these is Bullfrog Films, which distributes several hundred films and videos on a wide range of environmental subjects. The Video Project distributes videos on the environment that have a more grassroots approach, in addition to titles on peace, disarmament and Central America. Umbrella Films has a smaller collection of environmental titles including many of their own productions. If you are planning a series, these distributors offer you "one-stop shopping" and a fairly well-rounded selection. If you order many titles, check for the possibility of discounts.

Low-Cost Film and Video Sources

For small organizations or individuals with no budget for media, some low-cost or even free options are available. The Film and Video Library at the University of Michigan distributes over 100 inexpensive films and videos on the environment; check with them for a list and for possible restrictions on use. The University of California Extension Media Center also has a good collection, including titles on coastal water pollution and endangered species. Many other universities rent films and tapes; see if your local public library has *The Educational Film and Video Locator* (published by R. R. Bowker) which lists thousands of titles available from universities. Your local library may also have films or tapes for home or small group use, including *The MacArthur Library*—a series of videos including titles on world environment and resources—provided by the MacArthur Foundation. The explosive proliferation of VCRs and competition between home video stores may be leading to greater diversity of video available from your local video store, in addition to environment-conscious commercial films such as ***The Emerald Forest***. Facets Video is a mail-order home video distributor that also carries many independent and unusual titles; get their substantial catalog.

Special Collections

Greenpeace has produced and distributes high-quality, inexpensive videos documenting their organization's work and issues such as hazardous waste, ocean dumping, whale and seal hunting. Video-active's ***Work on Waste*** is a series of videos on solid waste issues featuring well-known activist and lecturer Paul Connett. The Labor Institute has produced and distributes several videos that focus on occupational safety and health issues, including a tape on reproductive hazards. Other recent labor tapes that discuss environmental issues include the Black Cat Collective's ***The Many Faces of Paper***, and the Oil, Chemical, and Atomic Worker's Union tape ***Out of Control*** about potential environmental disasters posed by oil refineries and petrochemical plants. The Population Reference Bureau rents film and videos on population issues (and other environmental subjects); a short pamphlet on their collection is available. The National Audubon Society also has video resources on population issues as part of their Population Program.

Cable Access Programming

Public access producers around the country are addressing local environmental issues. Occasionally poor production quality or local focus might limit use of some of these tapes, but many are appropriate and available for your organization to use. Tapes by local producers evaluated for "Safe Planet" include ***Zap*** by Maria Venuto, which looks at the controversial issue of electrical radiation; work by Austin-based Jenny Clark, a prolific producer of tapes on many issues (some featuring singer-songwriter Bill Oliver); and Tucson producer Dorothy Richmond's tape on the threat of uranium mining on Native American land in the Grand Canyon. Also check your local cable station to see who has produced tapes locally. Deep Dish TV Network is producing 10 hours of satellite programming on environmental issues compiled from independent and access producers, focusing on grassroots activism. Contact them to see if they are being broadcast in your community, or how to get copies.

Filmographies

As part of public television's "Year of the Environment" programming focus in 1990, the PBS Elementary Secondary Service has published the *Environmental Resource Compendium*, which includes extensive (but briefly described) lists of broadcast and non-broadcast videos, and a good list of environmental organizations and distributors, as well as other resources for educators. It sells for $10. *Science Books and Films* regularly reviews new films, videos, and print materials on environmental subjects appropriate for schools and colleges. Subscriptions are $32 yearly; single issues are $7.50 plus $1.50 postage and handling. Colorado Springs recently hosted the first **U.S. Environmental Film Festival** which featured over 100 films and videos; call or write to see if their catalog listing titles and producers is available. Copies of Media Network and Environmental Action's 1986 guide to environmental media *Green Gems* is still available, and includes many titles relevant today; contact Media Network.

Resources on Using Media

The Benton Foundation has published two bulletins that document how non-profit organizations are using video and cable access to further their goals. *Using Video* and *Cable Access* are available for $5 each. The Video Project has published two important, idea-packed resource guides: *How to Organize a Video Houseparty* and *How to Get Environmental and Peace Films on Local TV*.

Agriculture and Food

Women farmers in Kenya are among those who benefit from a grassroots aid program in ***Farmers Helping Farmers.***
▼

FARMERS HELPING FARMERS

28 minutes, 1989, color
Directed by Brian Pollard
Produced by the National Film Board of Canada

Unencumbered by government bureaucracy, farmers from Prince Edward Island in Canada are directly funding over one hundred and eighty food-growing projects in Kenya and Tanzania. The tradition of local farmer-to-farmer cooperation is expanded to include communities halfway around the globe. The Canadian farmers visited the communities in Africa where they chose to place small, yet significant amounts of cash into the hands of ordinary people. The Western farmers saw that it was women in Africa doing most of the farming, and as a result emphasized support for projects which help the work that women do.

The film portrays the African women at work, their cooperation, and their pride in the highly labor-intensive food-growing process. The personal interaction between the Canadian and African farmers is genuine and instructive; one is left with a sense that the friendship will continue. However, more direct commentary from the African women would have enriched the film.

The success of this farmer-to-farmer, community-to-community support has enabled the communities in Kenya and Tanzania to build schools and health centers with the cash from the increased crop production and sales. Water projects have been developed, and the purchase of additional seeds has expanded field production. But as shown here, direct aid on a human scale, with sensitivity to and participation from the local community, is an excellent model for other international development projects. **Farmers Helping Farmers** is an engaging film for general audiences who want to become more familiar with model food-growing projects. Activists and schools will also find it useful.

Available from Bullfrog Films
½" video ($250 sale, $50 rent)
¾" video ($275 sale, $50 rent)
16mm film ($550 sale, $50 rent)

FRAGILE HARVEST

49 minutes, 1987, color
Directed by Robert Lang
Produced by Kensington Communication and the National Film Board of Canada

Plant breeding has produced high-yielding strains of food crops, but genetically altering these strains has also made them more susceptible to disease, harsh weather and insects. To combat this loss of natural flexibility and resistance, farmers have become increasingly dependent on the use of chemicals and pesticides. Multi-national corporations are continuing what government research began, and are producing the genetically altered seeds to go with the chemicals that help them grow.

Shot in Turkey, Peru, Ethiopia and Canada, **Fragile Harvest** shows that present "development" practices globally have hindered healthy food-growing. Farmers, who have become dependent on agrichemicals, are encouraged to eliminate indigenous food varieties from planting. Discouraged, they are driven from the land. This process is dramatically reducing the variety of the world's agricultural gene pool—and variety is vital to the world's food supply.

This film shows the plant-breeding techniques close-up, including seed preparation and gene-splicing. While a non-specialist could understand the film, it is very science-oriented. More important to a general audience is the message of this film: we need to preserve the world's genetic resources. While possibly too technical for a non-scientific audience, the film has excellent applications for discussion in classrooms about genetic engineering, ethics, agriculture, and social studies.

Available from Bullfrog Films
½" video ($595 sale, $95 rent)
¾" video ($620 sale, $95 rent)
16mm film ($750 sale, $95 rent)

BEST COPY AVAILABLE

GREEN STREETS

87 minutes, 1989, color
Directed by Maria De Luca

Nature and the urban environment do not have to be in opposition, as this celebratory film illustrates. **Green Streets** shows a "rainbow coalition" of people telling the story of the urban community gardening movement in New York City. Not only have a diverse gathering of neighbors joined to reap a continuous harvest of flowers and vegetables, they have planted the deeper social roots which give a new sense of purpose to the residents of the community.

Transforming urban waste zones of rubble and garbage into thriving gardens of color and sustenance in New York City requires unified political action combined with traditional sowing and tilling. While the film doesn't show the sometimes competing need for affordable housing, we see the gardeners share their struggles and experiences.

Green Streets is an invigorating portrait of people who give their own environment life and vitality, even within the seemingly alienating metropolis. The community spirit and interaction in the film make it especially useful for a grassroots fundraising event. The film is a bit long, but screening it would be an excellent way to encourage more "green" areas.

Available from De Luca Films
Contact distributor for prices; a 40 minute video version is also available.

HERBICIDE TRIALS

48 minutes, 1987, color
Produced by National Film Board of Canada

Herbicide Trials documents the legal action taken by farmers in Cape Breton, Canada against a multinational pulp and paper company. Considered "a David and Goliath story" by one of our reviewers, fifteen farmers challenged the right of the Stors Company of Sweden to spray herbicides 2-4-D and 2-4-5-T in the woodlands near their homes, an act which contaminated the local watershed. This landmark case looks at a number of critical issues around the laws governing environmental protection: where is the balance between the perceived needs of industry and the health needs of the community? Are courts the proper forum for resolution of environmental conflicts? Where should the burden of proof lie? The film emphasizes the difficulty in challenging both big business and big government (portrayed here as being one and the same) and highlights the real costs to the farmers, who are threatened by the loss of their farms. While the farmers lost their legal battle to prove that spraying is unsound and that better means of creating jobs exist, they succeeded in enlightening other citizens about the dangers involved with chemical spraying.

The film says little about the actual chemicals themselves, but makes an excellent case that hand cultivation of seedlings is a clear alternative to spraying. By focusing on "citizens working together to lick the system and the real difficulties encountered when the stakes get high," the film will stimulate discussion among environmentalists, community organizers, and students of law and politics.

Available from Umbrella Films
½" video ($425 sale, $80 rent)
¾" video ($425 sale, $80 rent)
16mm film ($695 sale, $80 rent)

IT'S NOT JUST ABOUT VEGETABLES

17 minutes, 1986, color
Produced by Downtown Productions

This short film clearly explains Community Supported Agriculture, a program which encourages consumers to develop a direct relationship with the growers of their food by buying shares in the harvest. The film details how the budget is developed for a share, how families who purchase shares are involved and how the regular market is bypassed. The process saves both money and time for farmer and consumer and creates much less food waste. In this model Community Supported Agriculture farm situated in the Berkshires, the farmer and his assistant speak about their relationship with the consumers and describe their use of biodynamic farming methods.

The film is matter-of-fact and designed to stimulate development of more Community Supported Agriculture farms. It would be especially interesting to urban and suburban food co-ops. Additional support literature can be obtained from CSA, PO Box, S. Ergemont, MA 01258.

Available from Downtown Productions
½" video ($30 sale)
A companion "how-to" book is also available for $10 more.

PROFITS FROM POISON

60 minutes, 1989, color
Produced by Central Television U.K. and Television Trust for the Environment

This film shows the rising use of chemicals by farmers in the Far East, evident primarily in the banana and rice crops. Small-scale farmers are lured into using expensive chemicals by the promise of a better life; they're also susceptible to pressure from landlords, the government, and chemical companies. The resulting health problems, and the difficulties inherent in the use of dangerous chemicals, are well-addressed in the first part of the film.

The second half of the film argues for a return to more organic and traditional ways of controlling insect pests. It shows the importance of educating farmers in these methods, and the need for government policies that encourage natural pest controls. The case is clearly made that pesticides are self-defeating: more and more must be used to maintain production; resistant pests flourish; and the costs of using the pesticides increase the farmers' debt. While the film is a bit long for the story it tells, it presents an interesting and hopeful perspective.

Available from The Cinema Guild
½" video ($295 sale, $90 rent)
¾" video ($295 sale, $90 rent)
Also available as part of a series "Protecting the Global Environment"

The passing of a family farm is the subject of the elegiac ***Turn Here Sweet Corn.***

TURN HERE SWEET CORN
58 minutes, 1990, color
Produced and directed by Helen De Michiel

This poetic video is a moving account of the loss of a 136-year-old family farm to the demands of urban development. Though the eyes of Martin and Attina Diffley, who run a small organic vegetable business from their farm, we see the land as a living thing. Martin, amid swaying corn stalks, gathers corn with his young daughter Liza. Attina, with their small son helping at the vegetable stand, comments somberly, "Every year is our last. The land is worth a lot of money." As suburban expansion heads their way, land values increase, taxes go up, and the pressure to sell grows. Even so, the Diffleys continue to plant seedlings, till the soil, reap a harvest, and make a very modest living.

Martin visits neighbors who have sold their farms to developers—their houses are now surrounded by asphalt, sidewalks, and suburban tract homes. Ultimately, the economic pressure is too great and the Diffley farm is sold. To commemorate the sale, several generations of the Diffley family gather outside for a meal around a large table. Family stories are told, and a dialogue evolves between Martin and a cousin. She weeps for the loss of the family land, but acknowledges its inevitability, which she "knows as an urban planner". She wistfully hopes maybe sometime the land might be returned to farming. Martin replies that that can never be, once the rich topsoil is removed by bulldozers.

This is an unusual and powerful video. The images are striking; in addition to documentary footage, there are shots—almost stills—of large black and white "farm-for-sale" photos pinned to rows of tomato plants; news articles about development lay in the dirt as if churning up the soil. The videomaker comments during the course of the tape: "There is a paradox in paradise", and "the cornfields are being colonized by shopping malls". One of our reviewers wrote, "This is the kind of tape which can fundamentally change how you view the world. As an urbanite, it made me feel much closer to the land."

Available from Bullfrog Films
Contact distributor for prices; discounts available for grassroots organizations.

Air Pollution and Acid Rain

ACID RAIN: A North American Challenge

15 minutes, 1989, color
Directed by Gary Toole
Produced by Gary Toole and Craig Graham

Canadian produced, this film calls on the United States to regulate the air pollutants which contribute to the development of acid rain. Air pollution knows no borders; Canadian laws regulating their industries have resulted in decreasing emissions, but 50% of the air pollution affecting Canada comes from the highly industrialized U.S. midwest, blown east and north by prevailing winds. Acid rain (sulphur dioxide and other pollutants) has already caused the death of 14,000 lakes in Canada, and thousands in the U.S. are dying. Air pollution is now devastating more and more forests in the northeastern United States, in Quebec, and in the maritime provinces of Canada. The tape also addresses the devastation in areas of industrialized Europe—particularly in Germany, where 80% of the forests are affected.

In graphic scenes, we see environmentalists pointing out the "die back" on trees; when foliage fails to bloom and leaves bare upper branches, it is the first indication of a dying forest. We see how air pollution effects tourism, monuments, art, "even our parent's grave sites." The film stresses that local and international concerns need to be combined. When discussing the politics of regulation, an environmentalist points out that midwesterners are mislead in their belief that regulations will only save lakes and pollution elsewhere; they don't understand that it is their own health that is at risk.

While the presentation is a bit stultified, and the ominous music is at times intrusive, this is a good starter film to introduce people to the biological and political consequences of acid rain.

Available from National Film Board of Canada
½" video ($250 sale, $40 rent)
¾" video ($250 sale, $40 rent)

THREATENED FORESTS

19 minutes, 1988, color
Produced by Riverside Pictures

Beautifully shot, **Threatened Forests** carefully explains how acid rain affects forests. The film details the chain of events that develop—from crown die back (when tops of trees fail to leaf), to the breakdown of the forest soil into toxic components. The ecological balance of a forest is described in depth. However, the film states various facts—for example, half the trees of Scandinavia are dying—but gives no source for the data. The film places too much emphasis on the scientific effects of acid rain on deforestation, without offering any vision of how air pollution and forest devastation might be stopped. Because of its textbook approach, **Threatened Forests** would be good for high school or college science curriculums.

Available from New Dimension
½" video ($286 sale, $40 rent)
¾" video ($285 sale, $40 rent)

THREATENED WATERS

19 minutes, 1988, color
Produced by Riverside Pictures

Threatened Waters is a companion piece to **Threatened Forests**. The film addresses the acidification and eventual death of lakes and streams which have been contaminated by acid rain and snow. Whole aquatic life systems are being affected; vegetation, fish and other sustaining organisms are being killed. As industrial emissions continue uncontrolled, more dead bodies of water will mar the landscape. Like **Threatened Forests**, this film is well-shot and contains important information, but is a traditional "educational" piece. The film's failure to address the "human response" to the problem was a particular concern of reviewers. The presentation of the acid rain dilemma was clear, making the film particularly useful for classroom discussion. Ask for the study guide.

Available from New Dimension
½" video ($245 sale, $40 rent)
¾" video ($285 sale, $40 rent)

WARNINGS ON THE WIND: Air Toxics and the Great Lakes

29 minutes, 1987, color
Produced by Center for Environmental Study

Scientists, policymakers and ecologists provide a thorough explanation of the links between airborne toxics and their effects on the wildlife of the Great Lakes. Graphic scenes of fish and fowl deformities and egg and embryo defects are particularly enlightening, although they might put-off some viewers. The potential health effects on people are not discussed, but can be extrapolated from the effects the toxics have on animals. It is unfortunate that no concrete solutions are presented as to how people might stop airborne pollution. While seen as informative, our reviewers found that the tape gave too much attention to the technical "study" of the problem. One reviewer criticized its "combination of oversimplification and ... highly scientific facts."

Despite its flaws, the tape has valuable information to contribute to a classroom discussion and would appeal to young people, especially those who are interested in biology. Girl Scouts, Boy Scouts, 4-H clubs and other groups would find it a good starter-piece for field studies.

Available from Center for Environmental Study
½" video ($40 sale, $25 rent)
¾" video ($50 sale, $25 rent)

Alternative Technology

***One Second Before Sunrise** profiles environmental innovators.*
▼

ONE SECOND BEFORE SUNRISE

60 minutes, 1990, color
Directed by Janine Selende and produced by Horizen Communications

One of the few recent films that explores appropriate technology, **One Second Before Sunrise** profiles five model environmental "success" stories. The endeavors described include the Delaware Buoy Project for harnessing sea-wave energy, a South Bronx urban agriculture program, a cryogenic plant-seed gene bank developed at UC-Irvine, a storm-surge barrier protecting the tideline water areas of Holland, and an integrated agriculture project in Peru. Most of the projects are small in scale and local in focus, making them appropriate models for grassroots imitation.

Narrated by Lynn Redgrave, the major drawback to **One Second Before Sunrise** is the length. Combined, all five projects seem diffused. The film does, nevertheless, discuss environmental issues in a nature and science context that would be particularly useful for classroom discussions.

Available from Bullfrog Films
½" video ($175 sale, $85 rent)
Also available in five separate segments.

PROFIT THE EARTH

60 minutes, 1990, color
Produced by Nebraska ETV

This PBS documentary is about what it labels "the new environmentalism"—practical solutions to environmental problems which are either self-sustaining or profit-making. Examples include the following: a family-run diaper service in Seattle that washes plastic diapers, separates them and sells the pieces to be made into other products; Environmental Defense Fund economist Dan Dudek's work on the 1990 Clean Air Act; two entrepenuers who have spent seven years and raised half a million dollars for a solar energy device; 3M's attempt to deal with pollution at the beginning of the production process; and there are many others.

Unfortunately there is no analysis in the tape of how our economic system inherently creates pollution, and no sense that the solutions offered here are part of a bigger movement. The video is valuable primarily as a discussion tool to talk about serious limitations to environmental reformism which will only result in institutionalizing another level of pollution. Present the film with a speaker who can engage the audience in a discussion of the larger political and economic issues.

Available from Great Plains National
½" video ($50 sale)

SHARED GROUND

19 minutes, 1990, color
Directed by Amee Evans
Produced by Amee Evans and Carol Saft

This visually striking video essay is a portrait of Mabel Cuffee, a Shinnecock Indian from the east end of Long Island, New York. With several other tribe members she runs a low technology oyster hatchery, established to revive the traditional oyster business ruined by over-shelling and pollution in the Shinnecock Bay. The video contrasts her work in the hatchery with historical stills and archival footage depicting the changes brought to the landscape by European culture, and the resulting abuses to natural resources. Mabel strives to balance her traditional vision of land stewardship with appropriate technology and contemporary economics. Her work helps preserve the culture of the Shinnecocks, which for three hundred years has been maintained on the shores of the Atlantic.

Shared Ground's pacing and use of narration make it different from most of the other work in this guide. It strives to convey a Native American sense of the land and its efforts are usually successful. The video doesn't attempt to explain much about the Shinnecock Tribe, or give much detail about the hatchery, omissions which may leave some audiences frustrated. Overall, though, the video is a forthright "challenge to modern, Eurocentric approaches to resources and land." It would be an excellent way to provoke discussion about regional sustainability and multi-cultural views of the environment. American history classes would find the work especially interesting.

Available from Mudfog Films
½" video ($120 sale, $40 rent)
¾" video ($150 sale)

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Energy

The hidden costs of energy development in the Southwest are examined in ***The Four Corners.***
▼

ENERGY AND MORALITY

33 minutes, 1981, color
Directed by Swain Wolfe
Produced by Bitterroot Films

This film asks critical philosophical questions about how energy use affects our society, our values, and ourselves. **Energy and Morality** takes a hard look at the complex relationship of energy use to different value systems. One predominant view is that living things tend to develop patterns that maximize their use of energy, thus in human societies it is economics that shape ethics. Another viewpoint presented by Amory Lovins and E.F. Schumacher is that ethics can, or should, redesign human economics to be in accord with nature's economy.

This film would be an excellent discussion-starter and has broad educational applications, from science to philosophy classes. The general public, too, would find it very valuable.

Available from Bullfrog Films
½" video ($275 sale, $60 rent)
¾" video ($300 sale, $60 rent)
16mm film ($595 sale, $60 rent)

THE FOUR CORNERS: A National Sacrifice Area

58 minutes, 1984, color
Directed and produced by Christopher McLeod, Glenn Switkes and Randy Hayes

A cogent and lucid documentary, **Four Corners** is a comprehensive look at the exploitation of natural resources—coal, oil, uranium and water—on the Colorado plateau. Lying underneath the silent beauty of the land, mineral reserves are seen by some as a potential solution to the energy crisis, despite a National Academy of Science report which concluded that the stripmining necessary to reach those reserves would permanently damage the land. The film also points out the "hidden costs" to land, culture, and public health, as well as how political and business interests are eroding the traditional, more subsistent lifestyle of Indians who have lived in the region for centuries. Interviews representing a broad spectrum of interests underscore the powerful conflicts. **Four Corners** presents its argument so clearly that the pro-exploitative politicians and businesspeople who see it would be hard-put to persist in their devastation.

Four Corners is older than most of the films reviewed in the guide, so it would be important to have a speaker give an update. The film would be particularly interesting to the healthcare workers who, increasingly, have to care for the victims of environmental exploitation.

Available from Bullfrog Films
½" video ($450 sale, $85 rent)
¾" video ($475 sale, $85 rent)
16mm film ($850 sale, $85 rent)

POWER STRUGGLE

58 minutes, 1986, color
Produced by Public Policy Productions

What choices are available to the United States in determining future energy supplies? Conventional fuels like oil and coal are expensive, finite and polluting. **Power Struggle** explores developing renewable-energy technologies: solar photovoltaics, wind energy, and cogeneration (the recycling of waste heat).

Narrated by Meryl Streep, this informative documentary shows the strides made recently in the development of alternative energy technologies. It highlights the invention of a new high-power, energy-efficient light bulb; travels to wind farms in California; and describes a utility program in Hood River, Oregon that saved energy by weatherizing all the town's homes free-of-charge. Recommended for all audiences, this film would spur lively debate about why we are not doing more to support alternative energy.

Available from Bullfrog Films
½" video ($350 sale, $85 rent)
¾" video ($375 sale, $85 rent)
Also available as two separate segments.

RUNNING OUT OF STEAM

26 minutes, 1988, color
Directed by Paul Dicken and produced by George Courtice for Tyne Tees Television

Hosted by the engaging botanist David Bellamy, this film provides an excellent summary of the problems surrounding energy use. With the aid of a comical "bathtub model," Bellamy explains how much heat is wasted in homes and at power plants. The old-fashioned bathtub, he explains, was inefficient because even if placed before the fire, it was quickly cooled by drafts. Many arrangements today are still inefficient in this manner. Unrenewable resources like coal and oil are running out, so we must look to alternative energy resources such as solar, wind, and water power. Although nuclear power is mentioned as being problematic, no explanation of the problems is given.

This film will work when shown in a general science class to introduce younger viewers to the problems of depleting resources and the need to make homes more energy efficient. If the film were to be used as a preliminary step to action, a speaker would be needed to provide practical information about energy saving: how to insulate, how-to minimize solar energy paneling costs, etc.

Available from Bullfrog Films
½" video ($250 sale, $50 rent)
¾" video ($275 sale, $50 rent)

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Garbage and Recycling

DOWN IN THE DUMPS

26 minutes, 1988, color
Directed by Margaret Kerns and produced by Eva Zelig

An introduction to the solid waste dilemma, **Down in the Dumps** surveys the viability of community garbage programs which involve recycling and composting. The film focuses on a study in done in East Hampton, New York, in which a group of residents was asked to sort their household garbage into four separate containers. The video is informative and provides a thorough description of the survey work conducted by Barry Commoner's research team. Unfortunately, the video was completed before the final results of the survey were tabulated. The video does examine various technological approaches to the garbage problem, like resource recovery and high-tech incinerators. A speaker could provide more up-to-date information of what is happening on the local level regarding solid waste management.

Available from Films for the Humanities
½" video ($149 sale, $75 rent)
¾" video ($249 sale, $75 rent)

DRIVE-THRU

27 minutes, 1988, color
Directed by David Jacobson and Brian Gamble and produced by James Seligman

This "in your face" video presents a "truly disgusting view" of the volume of garbage created by U.S. citizens. Through its power to repulse, the video raises questions about our inability to deal with the garbage, both practically and psychologically. After watching shots of meat-processing parts, bones, skulls, guts, maggots, and human excrement, one has great empathy with the sanitation and port-o-san workers who deal with this waste on a daily basis. The video is most effective in juxtaposing professionals' solutions with the daily activities of the workers who clean up waste.

Many people will be turned-off by **Drive-Thru**. A strong stomach is needed to sit though the sheer volume of disgusting garbage shots. In addition, the video offers no solutions to the waste crisis. Despite these problems, the tape is provocative and raises critical questions—not only about waste, but about vegetarianism, anthropocentrism, and individual responsibility. The video definitely needs a speaker who can take the raw feelings the tape will generate and point the way to alternatives. A companion video on recycling would also be helpful. **Drive-Thru** would be good for philosophy and ethics discussion; teenagers—especially those in junior high school—might be delightfully revolted.

Available from Videoware Distributors
½" video ($50 sale)
Call or write for rental information

THE ROTTEN TRUTH

30 minutes, 1990, color
Directed by Ozzie Alfonso
Produced by Anne McLeod Hoffman for Children's Television Workshop

Aimed primarily at youth, but good for almost any age group, this is an extremely clever and clear explanation of the problems of landfills and incinerators. Through an ingenious mix of witty dialogue, flashy graphics, a humorous rap about packaging, and a precocious pre-teen host, **The Rotten Truth** is an upbeat inducement to recycle. The tape creatively tells people what they need to know about garbage and about the three R's: reduce, reuse, and recycle. Because it is for kids, the focus is exclusively on changing lifestyles and leaves out any explanation of the role industry plays in creating waste, or any suggestions for how to deal with the hazardous incinerator next door. The tape doesn't talk down to kids, however, and could easily be augmented by a speaker from a local recycling program. An excellent tool for school kids and community youth groups, the video is also available at low cost.

Available from V.C.A.
½" video ($17.45 sale)
All orders must be pre-paid; price includes shipping and handling.

TRASH THY NEIGHBOR

12 minutes, 1990, color
Produced by Educational Video Center

A refreshingly witty and imaginative tape, **Trash Thy Neighbor** is produced and narrated by a multi-cultural group of young urban New Yorkers. The result is a lively, creative presentation on the garbage crisis and the role urban young people can play in combating the problem. Fresh Kills, the largest landfill in the world, is the focus of these kids' concern. Like landfills almost everywhere, Fresh Kills is rapidly running out of space. In an amusing and unpretentious manner, teenagers look at recycling and garbage reduction; they focus on alternatives to disposable items like shaving cream, plastic razors, styrofoam and paper towels. Buy-back centers and curbside collection of recyclables are identified as solutions, although the issue of over-packaging and the problem of the American throw-away lifestyle are not explored.

Trash Thy Neighbor is a hip, introductory video for young people, elementary through high school; one that would be especially appropriate for a multicultural, urban audience. A post-screening discussion led by a local activist would be a valuable way to further explore the issues of recycling and source reduction, and what youth can do to help.

Available from Educational Video Center
½" video ($75 sale, $50 rent)
Curriculum materials available.

UNWASTED STORIES: Approaching Minnesota Waste Issues

75 minutes, 1988, color
Directed and produced by Kathleen Laughlin

An idiosyncratic, non-traditional approach marks this video about Minnesota waste issues. Incorporating useful information, history, personal stories, and civic anecdotes into an original, artistic style, the tape should engage audiences

Teen producers follow the garbage trail in ***Trash Thy Neighbor.***

tired of "dull documentaries." It does what many others don't: instead of simply presenting "experts", it shows average citizens involved in public policy and looks at the underlying social attitudes towards waste and the environment. Although centered in Minnesota, the tape is relevant to most communities, particularly those facing construction of an incinerator.

While techniques such as split-screen images, simultaneous use of voiceover and printed text, and editorial non-sequiturs may at times seem willfully obscure, the tape nonetheless holds viewers' interest. Lengthy for classroom showings, it might work for college screenings, and would be excellent for community groups.

Available from Intermedia Arts Minnesota
½" video ($140 sale, $50 rent)
¾" video ($200 sale, $75 rent)

WASTE MANAGEMENT AS IF THE FUTURE MATTERED

60 minutes, 1989, color
Directed by Roger Bailey and produced by Video-Active Productions and Dr. Paul Connett

Dr. Paul Connett, a professor at St. Lawrence University in Canton, New York makes the issues surrounding incineration come alive in this video. Described by one reviewer as a "forceful, cogent, combative lecture, sprinkled with occasional humor," Connett's delivery provides a trenchant expose of waste management failures. He outlines the landfill crisis, and then launches into a spirited debunking of the incineration industry and its pitfalls. Taped at a lecture with one steadfast camera, and illustrated with footage of landfills, incinerators and recycling programs from around the country, this sixty minutes is packed with information. Dr. Connett, however, keeps it lively; as Ralph Nader says, "He's the only person I know who can make trash interesting."

The video is an excellent organizing tool for any community fighting an incineration plant, especially if the group has an agenda for citizen action. Dr. Connett's technical language may appeal more readily to a college-educated audience, and the dense information might be a bit overwhelming for the uninitiated, but the tape is guaranteed to outrage and inspire.

The producers of this tape, Video Active Productions, have made a series of tapes about the solid waste crisis. Contact them for a full list of their tapes.

Available from Video-Active Productions
½" video ($30 sale)
A 48-page book by Paul Connett is available to accompany the tape.

Global Crises

Energy consumption and global warming are looked at in ***Greenhouse Crisis - The American Response***
▼

CAN POLAR BEARS TREAD WATER?

52 minutes, 1989, color
Directed by Laurence Moore and produced by Better World Society, Central Television U.K. and Television Trust for the Environment

Of all the work we viewed on global warming, this video addressed the problem with the most urgency, and with the least emphasis on the need for scientific confirmation of possible action. The tape looks in detail at the burning of fossil fuels and the other causes of the climatic changes which are popularly know as the "greenhouse effect." The potential consequences of continued environmental abuse are mapped out, and the video points to measures that world leaders might adopt in order to stave off ecological catastrophe. Images of flooding, drought, famine and other catastrophes seemed designed to shock, but instead were overdramatic and simplistic, giving the tape a sensationalist quality which detracted from the urgency of its message. Overall, the film is a good introduction to the basic causes and possible effects of global warming.

Available from The Cinema Guild
1/2" video ($295 sale, $90 rent)
3/4" video ($295 sale, $90 rent)
Also available as part of a series "Protecting the Global Environment"

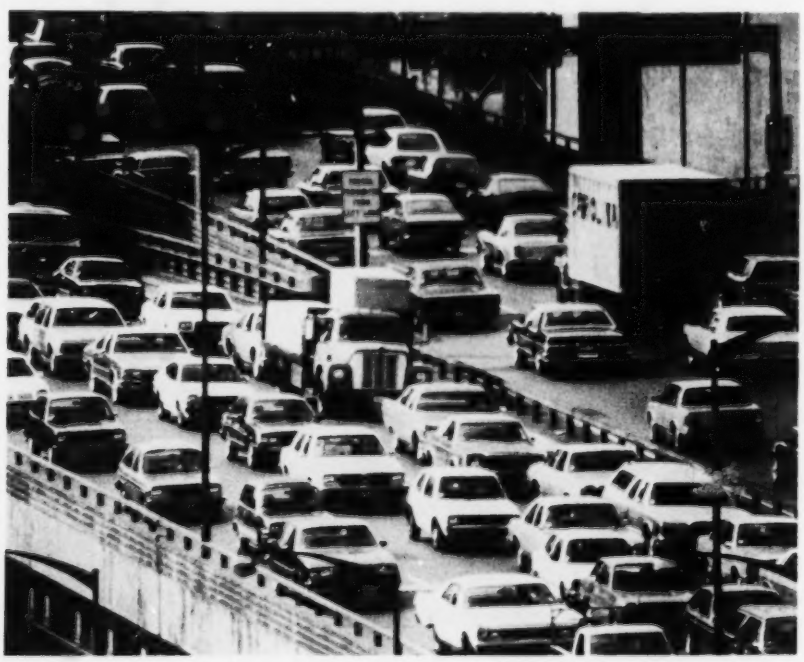
GREENHOUSE CRISIS– THE AMERICAN RESPONSE

11 minutes, 1989, color
Produced by Union of Concerned Scientists

This short video presents the view of global warming espoused by the Union of Concerned Scientists. They detail the potential consequences of global warming and point to the need for energy efficiency and renewable forms of energy. The video is primarily a plea for conservation on the part of individuals, and avoids any thorough examination of other issues—the problem of over-abundant lifestyles in developed countries, or arguments for reduction in economic and industrial growth to diminish "greenhouse" growth. In general, the video lacks any urgency on the issue of global warming and treats the greenhouse effect as just another eco-problem.

Given the tape's length, it could be used to introduce the issue of global warming if a discussion leader is available to fill in the informational gaps.

Available from The Video Project
1/2" video ($20 sale)
3/4" video ($75 sale, $35 rent)



THE HOLE IN THE SKY

15 minutes, 1986, color
Produced by ABC Video Enterprises

The Hole in the Sky is simple television reporting on the growing world-wide concern over depletion of the ozone layer. The piece was produced prior to the development of a more universal, scientific agreement about the seriousness of the holes in the ozone, so either an update by a speaker or support material of some sort should be used in conjunction with the video. Otherwise, the video presents straight, no-nonsense information and examines some aspects of the commercial and governmental controversy surrounding solutions to this critical global concern. It would be useful to discuss the Montreal Protocol and other more recent international agreements at the conclusion of the video screening.

Available from New Dimension
1/2" video ($245 sale, $40 rent)
3/4" video ($265 sale, $40 rent)

BEST COPY AVAILABLE

Hazardous Waste and Toxics

AGAINST THE CURRENT

27 minutes, 1988, color
Directed by Dmitri Delov
(In Russian with English subtitles)

Against the Current is about ecological crime and the awakening of the residents and workers of Kirishi, U.S.S.R. as citizen-activists. An eerily powerful film full of innovative images and sound, it compels viewers through a series of personal stories and exquisite shots of rivers and woods. The film investigates a Soviet factory producing a synthetic protein used as a feed substitute for cattle and swine. The man-made substance poses numerous health hazards to workers and nearby residents, including serious respiratory conditions and skin lesions. In the film's high point, citizens come forward at a citizens' rally in a truth-telling that is heart-wrenching and empowering. One woman states that because of the skin lesions "women are ashamed to undress before their husbands." Another cries that "dead children were not enough" to move the factory managers. The citizens demand that the factory be shut down.

Released in the era of Glasnost, this video is unique for American audiences who rarely hear anything about environmentalism or citizen activism in the USSR. Programmed with the Colombian film, **Love, Women and Flowers**, audiences would get a global sense of environmental struggles. Because of its artistic style, the film is good for "art film" type screenings in museums, libraries or alternative theaters. A speaker prepared with more information about environmental activities in the Soviet Union would be useful.

Available from The Video Project
1/2" video ($59.95 sale, $35 rent)

NO TIME TO WASTE

30 minutes, 1989, color
Directed and produced by Madelaine Muir for Greenpeace

Produced to encourage citizen activism, **No Time To Waste** takes a healthy and critical view of "government complicity and inaction" regarding toxic waste sites. The documentary examines the effect of toxic waste sites on communities throughout the American West—including a Navajo reservation in Arizona and communities in California and Utah. It addresses the problems specific to each and follows the ensuing community action and coalition-building. Through personal stories of tragic health problems experienced by residents, and upbeat images of citizens working together, the message is clear: communities need to organize and fight back. The video also underscores that environmental action is not solely a white, middle-class issue.

The tape doesn't present details about how to organize a successful campaign, but makes positive action appear accessible to everyone. Students and citizens will be motivated, and it is short enough to be followed by a discussion. **No Time To Waste** is best for a community already aware of local problems, but unsure of the next step, especially if a local organizer could relate the information to local strategies and issues.

Available from Greenpeace
1/2" video ($19.95 sale)

THE RUSH TO BURN

35 minutes, 1989, color
Directed and produced by Chris Bedford and Foongy Kyu Lee for Greenpeace

This video takes a clear stand on the issues surrounding the use of incinerators. In visits to numerous communities, we see firsthand the increasing cancer rates and the other health problems which have developed due to the airborne toxics emitted by burning incinerators. The strength of **The Rush To Burn** comes from the people who speak out against the plants. One man says, "You don't need to be a scientist to know it smells bad." An elderly woman clamors, "Grandmothers like me who has a grandchild with cancer, you're not going to fool me anymore." The tape methodically disproves three promises made by the government to one community slated for an incinerator: 1) incineration is safe; 2) the government will protect you; and 3) incinerators promote economic growth. The tape shows how in El Dorado, Arkansas, an incinerator blew up and put a community of 30,000 people in danger. The 5.4% unemployment rate when the plant opened has now risen to 21%, and two-thirds of the workforce have left the county. Government regulations have huge loopholes, which prevent the institution of federal limits on toxic emissions from incinerators. And of eighty plants approved for operation since 1984, a disproportionally high number are in rural or urban black communities. The video ends with an upbeat community demonstration and a list of communities across the country where citizen action has stopped the building of incineration plants.

The video however, is heavy-handed at times and could be seen as talking down to audiences. One reviewer stressed that the video "is very critical of the government, especially the EPA, and chemical companies; one should bear in mind Greenpeace as the producer." Nevertheless, people will find it an informative piece, particularly those communities about to become home to an incinerator.

Available from The Video Project
1/2" video ($55 sale, $30 rent)
3/4" video ($125 sale, $50 rent)
Individual/low-income groups: VHS sale $19.95

WASTE NOT: Reducing Hazardous Waste

30 minutes, 1987, color
Directed and produced by Randel Cole & Ann Carol Grossman

After years of being criticized by environmentalists, industry is finally asking how it can reduce waste output—not out of altruism—but in response to cost pressures and legislation enacted to reduce their chemical use and waste output. This film presents an overview of major waste-reduction methods, including process

Communities mobilize against incinerators in ***The Rush To Burn.***

changes, materials substitution and on-site recycling.

Despite its hopeful tone, the film consists predominantly of interviews and boring graphics. The average person might find the film dull and it does not provide ideas for activists. However, the film might be useful for industry education, or as a reference for people who want to know what can be done to reduce industrial waste from within industry.

Available from Umbrella Films
1/2" video ($395 sale, $60 rent)
3/4" video ($395 sale, $60 rent)

WHO'S KILLING CALVERT CITY?

60 minutes, 1990, color
Produced by Frontline, WGBH-TV

The small river town of Calvert City, Kentucky attracted several chemical plants in the 1950's, creating an economic boom. Today, however, the community has been dubbed "Cancer City" by one environmental scientist. **Who's Killing Calvert City** looks at how the townspeople, divided over issues of health and prosperity, grapple with the problem. The video raises essential issues facing community organizers and just plain concerned citizens when they take sometimes unpopular stands against corporate polluters. Almost like a hard-boiled detective, the producer of this video looks at evidence of serious health hazards from chemical pollution in the town. But, since he is producing for broadcast on PBS, he backs away and says, "No one really knows if anything is wrong." The issue is reduced to a dispute between townspeople—those who are pro-economic development versus those who are pro-environment. And once again the 'fair-minded' producer takes no sides. Greenpeace activists, who played a critical roll in bringing national attention to Calvert City, are portrayed in the tape as slightly sophomoric interlopers.

Despite these problems, the video is extremely watchable, and raises vital questions about technology and safety, community priorities, government regulation, and public policy.

Available from PBS Video
1/2" video ($300 sale, $95 rent)
3/4" video ($300 sale, $95 rent)

BEST COPY AVAILABLE

Indigenous Peoples

BLOWPIPES AND BULLDOZERS

60 minutes, 1989, color
Directed by Jeni Kendell and Paul Tait and produced by Gaia Films

This is a heart-rending story of economic, environmental and cultural oppression. Through the eyes of one man, Bruno Manser, we come to know and respect the Penan, a unique tribe of rainforest nomads living in Borneo. For 40,000 years this tribe has lived at one with the jungle. Now they are being logged out of existence; their foraging and hunting land is being eaten by bulldozers hungry for logs to turn into chopsticks, building materials and paper. Manser lived with the Penan for five years, completely adapting to their lifestyle. He has helped to organize Penan resistance and to publicize their plight. Both articulate and cunning, Manser has been an appropriate advocate for these indigenous people. Now Manser is wanted by the Malaysian government.

This film was made by a clandestine Australian crew in order to get the story of the Penan known to the outside world before it is too late. The film is excellent for many audiences; discussion could start with cultural values, then explore how we in the "First World" can reduce our wood needs.

Available from Bullfrog Films
½" video ($375 sale, $85 rent)
¾" video ($375 sale, $85 rent)
16mm film ($850 sale, $85 rent)

CONTACT: The Yanomani Indians of Brazil

30 minutes, 1990, color
Directed by Jeffrey O'Connor
Produced by Realis Pictures

For tens of thousands of years the Yanomami Indians have lived a sustainable existence deep within the Brazilian Amazon. Now their way of life is being devastated by the massive invasion of 55,000 gold miners. While the land is protected by federal laws, the sole Indian agent for the region has no means of enforcing those laws. Waves of disease are sweeping through the native villages, killing hundreds of Indians. The indigenous cultural fabric is being torn by the incursion of modern, industrialized society.

The video includes numerous interviews with miners, but the focus is on the Yanomani. The portrayal is sympathetic but voyeuristic; we are observers throughout. The Yanomami culture is not fully presented, and the most interesting segment—the first gathering of all native tribes in Brazilian history—is not thorough enough to present a clear indigenous viewpoint or any possible solutions to the problem.

Recently the new Brazilian president has made moves against the mining operations by closing airstrips. This and other updated information should be presented at screenings of the film.

Available from Filmaker's Library
½" video ($295 sale, $55 rent)
¾" video ($295 sale, $55 rent)
A 16mm print is available for special screenings; call for information

IN THE HEART OF BIG MOUNTAIN

27 minutes, 1989, color
Directed and produced by Sandra Osawa for Upstream Productions

This is a sensitive and stirring portrait of Kathryn Smith, a Navajo matriarch. She is keeper of the sacred bundle, an artifact that symbolizes the power of life and protects her land—Big Mountain in Arizona. One of few elders who speaks both Navajo and English, Kathryn is an important spokesperson for her people. Through the eyes of this woman, who is so deeply rooted in the stark and beautiful land of her ancestors, we learn of the federal government's fifteen-year long efforts to remove the Navajo from the Big Mountain area, where rich mineral deposits lie under the ground. Kathryn Smith has not budged from where she has always lived, and has even fired shots at federal officials fencing the open land. But acts of the U.S. Congress are threatening the idyllic and holy grounds of Big Mountain, and Navajo culture may be destroyed. Interviews with Kathryn's children provide a devastating look at the internal turmoil this struggle has waged. Navajos removed from the land are actually dying of heartache, and at alarming rates. The rich traditions of the Navajo are shown, as are their immutable ties to the land—a place where economics and politics play only the smallest roles.

Produced by a Native American, **In The Heart of Big Mountain** has many uses in high school and college classes. General audiences would find it informative and moving.

Available from Upstream Productions
Contact distributor for prices; special rates for available for community-based screenings

PELE'S APPEAL

30 minutes, 1989, color
Produced by Na Maka O Ka 'Aina and the Pele Defense League

This documentary looks at the culture, theology, and land rights of native peoples who have lived in the shadow of an active volcano on the Hawaiian islands for hundreds of generations. Now the government, using a controversial "land swap," is attempting to drill on native lands, and is harnessing the steam from the volcano—a deity in the Pele religion—for energy use on other islands. Perceiving the threat to their culture, these native Hawaiians organized to defend their land and religion against this giant power project with an (as yet unsuccessful) court case. In addition to protecting their culture and rights, the native Hawaiians are uniting with environmentalists to preserve one of the world's last remaining low-lying rainforest, which has been endangered by the power project, and is a source of traditional herbs and medicines. This is a moving film about that struggle, which remains undecided. The tape, made by the Pele Defense Fund and Na Maka O Ka 'Aina, a Hawaiian media group, is available free-of-charge to inform people in other communities about how they might support the Pele fight.

Available from Pele Defense Fund for free or low-cost. Also available from Na Maka O Ka 'Aina for free or low-cost

Land Use

MAN OF THE TREES

26 minutes, 1982, color
Produced by Leon Narbey and Jonh Maynard

An inspiring film about the vision and commitment of one man, St. Barbe Baker, who spent a lifetime extolling the sanctity of trees to many cultures. This vibrant New Zealander traveled the world during his 92 years in defense of trees, and his global perspective is well rendered in the film. Baker's work in Africa was particularly remarkable, where he encouraged the Kikiu tribe to plant trees and create a ritual dance in honor of the activity. In the 1950's he led an automobile trip through the Sahara to establish a Green Front, and amazingly discovered a lone, fully plumed tree in the middle of the desert. These remarkable stories are told through rare historical footage and still photographs of Baker. The spiritual appeal of this film is especially empowering, as is its conviction in the healing powers of nature—a refreshing contrast to the myriad of films that focus on scientific fact.

Screenings of the films for elementary kids, senior citizens, or church groups will help promote community cooperation in the planting of more trees.

Available from The Video Project
1/2" video ($29.95 sale)
3/4" video ($95 sale, $45 rent)

ON OUR OWN LAND

28 minutes, 1988, color
Directed by Anne Johnson
Produced by Appalshop

Around the turn-of-the-century, many landowners in Appalachia sold the mineral rights to their land through "broad-form" deeds. These deeds were later used by coal companies to strip-mine without the landowners' consent—often accusing them of "trespassing" on their own land. Outrage over this situation prompted a citizen's movement to try to stop the mining and outlaw use of the broad-form deed.

On Our Own Land treats the struggle of these Kentucky residents sympathetically, emphasizing their cultural and emotional ties to the land through folk songs on the soundtrack. The very personal, heated quality of dispossession is shown in one dramatic scene in which men from the mining company try to drive a man from his land, and then assault the cameraperson. This film reinforces the viewer's identification with the plight of the people.

Classes on government or American history could learn from this film, as could any group interested in grassroots movements.

Available from Appalshop
1/2" video ($100 sale)
3/4" video ($125 sale)
Available for purchase in VHS for home use only for $29.95.

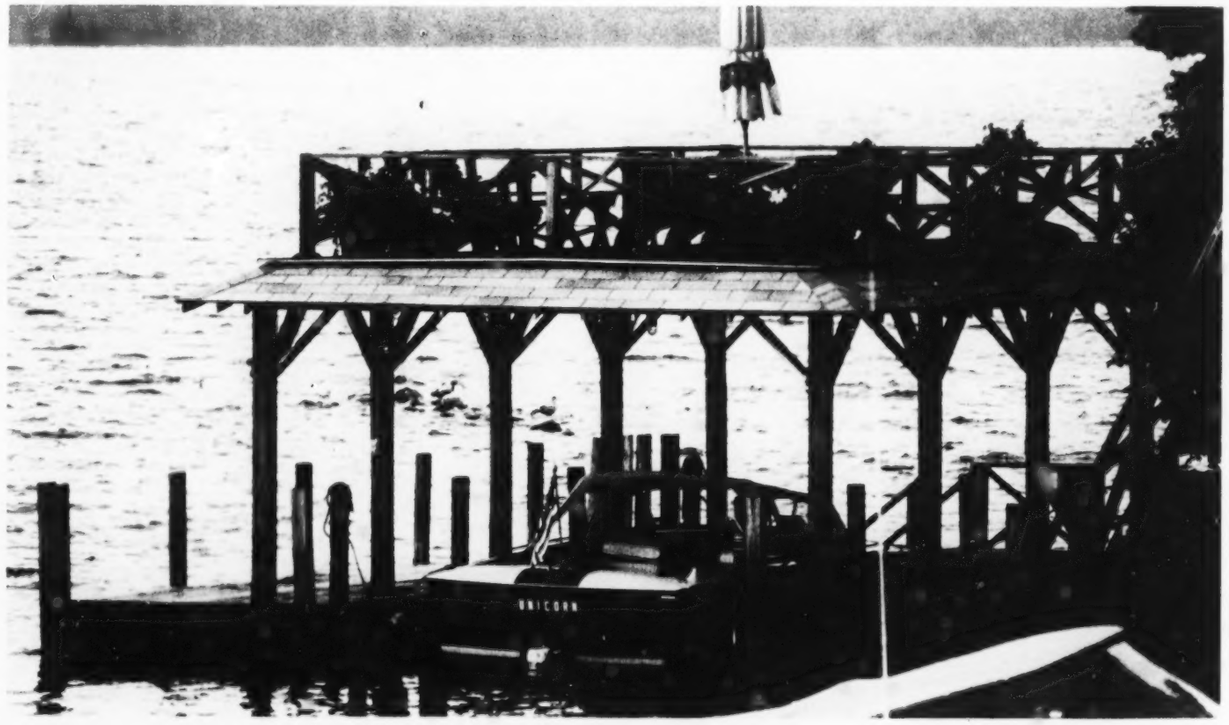
A SENSE OF PLACE: Tourism, Development and Preserving the Environment

26 minutes, 1990, color
Directed and produced by Phillip Brehm, Scott Davis, and Ann Carol Grossman for the Adirondack Resource Center

The need to balance tourism, development, and preservation of the environment are explored is this film. Lake George, on the edge of the Adirondacks in New York, is the example used to confront this critical issue. While the film adequately addresses the problems faced by a community trying to balance economic and environmental concerns, the discussion of planned land-use is very general. Some environmentalists will be angered by the film's assumption that government planning will adequately consider the environment, or that private property and profit motive can necessarily co-exist with conservation.

However, towns and communities for which the tourist trade is a primary revenue source would find this to be a useful introductory film. Screening should be accompanied by a local speaker who can challenge the assumption that development is good for the local economy.

Lake George, N.Y. tries to balance development, tourism and the environment in A ***Sense of Place.***
▼



Available from Umbrella Films
1/2" video ($395 sale, $60 rent)
3/4" video ($395 sale, $60 rent)
16mm film ($495 sale)

THE WILDERNESS IDEA

58 minutes, 1989, color
Directed by Laurence R. Hott and Diane Garey and produced by Florentine Films

As the environmental movement grows, films like **The Wilderness Idea** will be important tools for understanding its history and politics. Using historical footage and stills as illustration, this film focuses on John Muir and Gifford Pinchot—the two men known as the "fathers of American conservation"—and their final showdown at Yosemite National Park's Hetch Hetchy Dam in 1913.

Other traditions of conservation in North America, like those of Native Americans, are only briefly touched upon, leaving a predominantly white male 'manifest destiny' view of environmentalism. Despite this, Muir and Pinchot were movers and shakers in the wilderness movement and their ideas and arguments come alive in this film. It has many possible applications, from use by activists to screenings in American history classes. It would be an excellent companion piece to **For Earth's Sake** (a portrait of contemporary environmentalist David Brower), or with **Adam's World,** in an effort to challenge some basic assumptions within the environmental movement.

Available from Direct Cinema
1/2" video ($250 sale, $75 rent)
16mm film ($895 sale, $75 rent)

YELLOWSTONE UNDER FIRE

60 minutes, 1989, color
Produced by Frontline, WGBH-TV

When fire blazed through Yellowstone National Park in the summer of 1989, controversy over how to fight the fire obscured a more important issue: the exploitation of the natural resources within Yellowstone and surrounding parks. While the fire didn't destroy the wildlife habitat, callous federal policy and vested interests have seriously eroded the ecosystem. Yellowstone is a "protected" park, but the surrounding seven national parks were all available for exploitation during the Reagan era. Interviews with park officials, former Interior Secretary James Watt, lobbyist and former senator Gaylord Nelson, as well as conversations with local community members, activists, and home owners paint a horrifying picture of industrial greed versus public good. Under Reagan, timber and mineral rights were sold to businesses, and even subsidized by tax dollars. Reagan's policy of failing to purchase additional land has additionally threatened the region, by encouraging development's encroachment on the parks.

This is a must-see documentary. Although a combined screening would be long for one sitting, **Yellowstone Under Fire** and **Four Corners** would together provide a great overview of the Reagan adminstration's abuse of the country's natural resources.

Available from PBS Video
1/2" video ($300 sale, $95 rent)
3/4" video ($300 sale)

YOSEMITE: The Fate of Heaven

58 minutes, 1988, color
Directed by Jon Else and produced by Sundance Institute and the Yosemite Association

This witty, beautiful, and reverential film looks at Yosemite National Park through the eyes of rangers, trail builders, firefighters, naturalists, and tourists. Structured by Robert Redford's voice-over account of the first white man's arrival in Yosemite, the film asks how natural areas can be both enjoyed (in this case by millions) and yet preserved. By showing the diverse experiences of those who come to the park, the film suggests that the park can still be all things to all people: whether it be a vacation getaway, a job, or a communion with nature.

Available from Direct Cinema
1/2" video ($150 sale, $100 rent)
16mm film ($895 sale, $100 rent)

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Nuclear Energy and Radioactive Waste

***Building Bombs** focuses on the plutonium-producing Savannah River Plant.*

BUILDING BOMBS

54 minutes, 1989, color
Directed and produced by Mark Mori and Susan Robinson

The system that produces nuclear weapons came under scrutiny in 1989 after a series of mishaps led to exposes of mismanagement. **Building Bombs**, produced just prior to these public disclosures, looks at the Savannah River nuclear plant and the experience of plant workers and residents of Aiken, South Carolina. Partially shut down in 1988 due to safety concerns, Savannah River produces the critical weapons-grade plutonium and tritium for nuclear weapons. The film focuses on the crisis of conscience experienced by several Savannah River plant workers over both the moral implications of their work and the cover-up of environmental hazards. The film makes important connections between the nuclear industry and American economic policy, and presents an analysis of the popular acceptance of the nuclear industry. Interviews address the economic and ecological implications of the plant. The information is powerfully presented and easily accessible to a broad audience.

A speaker familiar with the current status of the nuclear bomb-building system would make the presentation of this film informative.

Available from The Video Project
½" video ($95 sale, $45 rent)
¾" video ($175 sale, $50 rent)
16mm film ($695 sale, $85 rent)
Individuals/low-income groups: VHS sale $45; rental $30; call for 16mm film information.

CHERNOBYL: Chronicle of Difficult Weeks

53 minutes, 1986, color
Directed by Vladimir Shevchenko
(In Russian with English subtitles)

This stylized documentary chronicles the clean-up efforts of workers at the Chernobyl nuclear power plant in the critical weeks after the disaster in 1986. The clean-up is shown to be both heroic and horrifying, as selfless workers step into in an international disaster area, while bumbling officials are shown to be unable to handle the catastrophe. Stark black and white footage records the weeks after the meltdown because, the filmmaker/narrator says, they are the "colors of disaster"; a steady 'click click click'of a geiger counter accompanies them. The result is riveting, although at times the artifice of the images sometimes works against their immediacy. While there are many things to question about this film, this documentary is compelling and could serve as an excellent discussion-piece about nuclear technology. As the public grows more informed about Chernobyl, this film will become a critical document of a low-point in ecological welfare.

Available from The Video Project
½" video ($59.95 sale, $35 rent)

CHERNOBYL: A Taste of Wormwood

58 minutes, 1987, color
Produced by NHK, Japanese Television

This television program from Japanese television is an in-depth look at the international consequences of the Chernobyl disaster. Including on-site photography of the blast, as well as interviews with victims, bystanders and medical personnel, the tape is an exacting scientific survey of the fallout in Europe and Asia following the accident. While the tape is long and perhaps overly detailed, it has a cumulative effect that is chilling.

Available from Films for the Humanities
½" video ($179 sale, $75 rent)
¾" video ($279 sale, $75 rent)

BEST COPY AVAILABLE

***The River That Harms** documents the worst radioactive waste spill in U.S. history*
▼

IDAHO'S NUCLEAR DILEMMA

26 minutes, 1988, color
Directed and produced by Alan Lifton and Mary Butters for the Palouse-Clearwater Institute

A plain-spoken, earnest tape, **Idaho's Nuclear Dilemma** is largely made up of personal stories about radiation and its health consequences in Idaho. The stories are compelling: a downwind farmer describes a chain of cancer victims in his community; a former plant worker tells of his radiation exposure, emotional suffering, and the company's lack of response. An equally direct on-screen narrator connects these personal stories to the sources of radiation in the area.

Idaho has been picked as the site for the building of the next generation of nuclear bombs, as well as for storage of radioactive waste from Three Mile Island, but this tape would be important for many communities near nuclear facilities or storage sites. The personal, homespun qualities of the tape make it one of the most moving reviewed here.

The same producers have also made a more recent tape, **Voices of Victims** that expands on the earlier one. While not as compelling as **Idaho's Nuclear Dilemma**, it makes a good companion-piece and includes the testimony of dozens of people who have developed cancer as a result of radiation exposure.

Available from Palouse-Clearwater Institute
½" video ($25 sale)
¾" video ($55 sale)

NOT IN MY BACKYARD

60 minutes, 1988, color
Directed and produced by Bill Ganzel, Nebraska ETV

This tape raises questions about the continuing pursuit of nuclear power, given the lack of adequate disposal sites for radioactive waste. Focusing on a Nebraska citizen's initiative to put the issue on the November 1988 ballot, this tape follows the first-time political activism of one farm woman. Though the tape also discusses some of the more murky political issues—such as "regional compact districts" for the disposal of low-level radioactive waste—it clearly explains how national legislation turned over to states the responsibility for disposal of nuclear waste.

Radioactive waste disposal is a controversial issue that effects every American community. Because it was produced in "the heartland" of the country, the tape could have widespread appeal. It would be useful to include a speaker with local waste storage information at a grassroots screening; the tape would be especially useful for groups considering a campaign to get the issue put on a ballot.

Available from Great Plains National
½" video ($37.50 sale)
When ordering, use order number 356 to identify program.

THE RIVER THAT HARMS

45 minutes, 1987, color
Directed and produced by Colleen Keane

An ancient Navajo prophecy warns that devastation and disease will affect people if they dare to pollute the land and the water. For the Navajos, this prophecy came true. In 1979 over a thousand tons of toxic debris broke through the dam at the United Nuclear Corporation; radioactive water poured into the Puerco River, the major water source for the Navajo in Church Rock, New Mexico. Nearly ten years after the spill, the filmmakers show that low-level radiation is still present in the river. The loss of the use of the river has had serious effects on the ranchers, whose cattle and sheep have weakened since the spill.

Unlike most of the available media, this film looks at the concerns of non-white people, presenting the problem in the context of Navajo history and culture. The plight of the people living along the river has been largely ignored by the press and minimized by government and company officials, who claim they "cannot" explain what radioactivity means to a people whose vocabulary does not include that word. For these reasons, the tape is an important resource and has general audience appeal. It would also be useful in classroom discussions.

Available from The Video Project
½" video ($39.95 sale, $25 rent)
¾" video ($95 sale, $45 rent)

THREAT

72 minutes, 1987, color
Directed by Stefan Jarl
(In Swedish with English subtitles)

This is a beautifully-filmed and simply-told story about the effects of the Chernobyl accident on the people of Lapland. The film focuses on the traditional culture and economy of these rustic people whose livelihood is completely dependent on herds of reindeer. When the radioactivity renders the deer inedible and un-exportable, the Laplanders' face the total collapse of their culture. In a quiet, closely observed way the film shows how the consequences of environmental disasters not only foul water and air, but actually can undermine whole communities. It is especially tragic in the case of nuclear accidents, where people hundreds or thousands of miles away can be affected.

Available from Nuclear Age Resource Center. $3 rental in VHS, with $2.50 shipping and handling.

Also available from Swedish Information Service for free for non-commercial use in VHS; contact them for possible 16mm use.

Organizing

David Brower, one of the founders of contemporary environmentalism, is the subject of ***For Earth's Sake.***
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ADAM'S WORLD

20 minutes, 1989, color
Directed by Donna Read and produced by Studio D, National Film Board of Canada

Elizabeth Dodson Gray, feminist theologian, environmentalist, and futurist presents a challenging view of the roots of the global environmental crisis. Gray says that there is a conceptual problem at the core of "a whole cluster of crises . . . we do what we think is sensible; yet, we don't understand the incredible intricacy and fine-tunedness of the ecosystem of which we are a part." And the main conceptual system is patriarchal, so everything has been named, thought about, and organized from the male point of view.

We identify land with women, and use terms such as "exploiting virgin resources." Gray makes a connections between violence against women and the rape of nature. Based on sociological studies that document men's attraction to risk, she says male leadership has now risked our entire planet. It is the absence of women's voices from the corporate board rooms and technological think tanks that have increased our ecological risk. Gray maintains that evolution intended a balance between the significant differences in perception of women and men. Her final appeal is that all of us need to nurture women's emerging consciousness.

Gray's delivery is animated and forceful. Evocative stock footage, music and sound effects are skillfully chosen and edited to enhance Gray's points.

Adam's World is the only work in the guide that explicitly presents ecofeminist thinking. As environmental ethics become more important, this will be an important video for environmental activists to see and discuss.

Available from National Film Board of Canada
½" video ($225 sale)
¾" video ($300 sale, $50 rent)
16mm film ($410 sale, $50 rent)

CLEANING UP

30 minutes, 1987, color
Directed by Jim Bradley and Hattie Rogers and produced by Lynx Pictures

The tape promotes community involvement in solving hazardous waste toxics problems by looking at the rise of three community-based grassroots environmental groups, following the disaster at Love Canal. The tape stresses the need of communities to band together in groups to overcome the frustration and powerlessness they feel as individuals when their homes are threatened. The groups focused on include Residents Against Garbage Expansion and Nassau Neighborhood Network (both located on Long island), as well as the Citizen's Clearinghouse for Hazardous Waste in the Washington, DC area. The tape looks at the nuts and bolts aspects of organizing, and stresses the need for different approaches in different communities. This is a very valuable tool for anyone organizing around environmental issues in their community.

Available from Lynx Pictures
½" video ($125 sale, $50 rent)
Discounts available for grassroots groups.

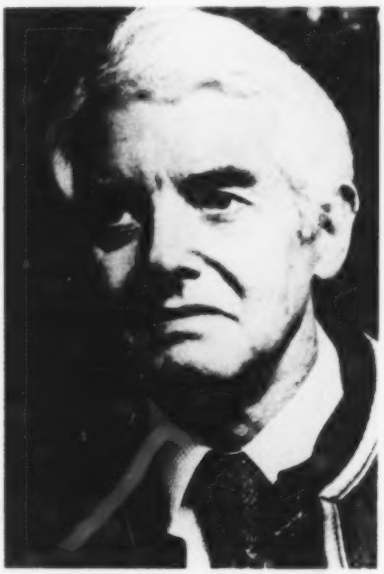
EARTH FIRST: Politics of Radical Environmentalism

58 minutes, 1987, color
Directed by Christopher Manes and produced by John Burns

Earth First! tactics are controversial even within the environmental community. This is a documentary from someone within their ranks, produced to explain the confrontational tactics which the militant ecology group has brought to the environmental struggle. At the heart of these tactics are guerilla theater, civil disobedience and "monkey-wrenching" or "ecotage"—the sabotaging of machinery such as bulldozers to prevent ecological harm. Exclusive tape of such actions—spiking trees, decommissioning buildozers and de-surveying timber roads—are augmented by interviews with activists and a long, passionate speech by Earth First! cofounder, Dave Foreman. Representatives of industry, government, and the mainstream environmental movement discuss their views on radical environmentalism, and the impact it has had on public lands policy in this country.

The film can be used by grassroots activists as a jumping-off point for discussions of strategy. It could also be an important tool in classroom discussions about environmental ethics, history and activism.

Available from Green Rage
½" video ($20 sale)
Call for rental prices.



FOR EARTH'S SAKE: The Life and Times of David Brower

60 minutes, 1989, color
Directed by John de Graaf

A stirring portrait of David Brower, who was a leader in the environmental movement for decades and who has kept his vision open to change. While head of the Sierra Club during the 1950's, Brower shot films of spectacular wilderness areas

The teenage videomakers of ***We Can Make A Difference.***

in the U.S. in order to persuade both the American public and elected officials of the need to create national parks, stop dams from flooding natural canyons, and save ancient trees. Much of this footage is incorporated into **For Earth's Sake**, demonstrating the power the media has to make change. Later, in the 1960's, he sought to broaden the concerns of the Sierra Club to include nuclear issues; this, and his independent style, led to his forced removal from office. He then founded Friends of the Earth, and later the Earth Island Institute, in response to his ever widening understanding of environmental degradation and the political savvy one must have to counteract it.

Brower's lifework encompasses a large part of environmental history and activism, from the 40's to the 90's. It is an inspiring film for those who would choose careers in activism and social change.

Available from Bullfrog Films
½" video ($275 sale, $50 rent)
¾" video ($300 sale, $50 rent)

FREE ZONE: Democracy Meets the Nuclear Threat

57 minutes, 1989, color
Directed and produced by Mary Beth Braun, David Brown, and Jim Heddle

Free Zone is a well-organized overview of the nuclear free zone movement, showing how people—little by little, community by community—can ultimately have local, national and even international impact. More than 4200 free zones now exist in 23 countries; major American cities including Chicago and Oakland have declared themselves "nuclear free," legally banning or regulating all nuclear materials. In many communities, energy companies fight nuclear free zones, usually outspending the activists by as much as six to one in campaigns. Yet in Oakland, the 1989 vote was won due to solid community organizing, despite heavy industry financing against the issue. There is excellent footage of political meetings and rallies that contribute a sense of both the urgency and the hopefulness of group action. The film also looks at the economic and environmental costs of the arms race.

The video is an excellent educational and organizing tool which could incite many different kinds of communities to action.

Available from The Video Project
½" video ($75 sale, $35 rent)
¾" video ($125 sale, $45 rent)
Individuals/low-income groups: VHS sale $29.95, rent $25
A 45 minute version is also available

WE CAN MAKE A DIFFERENCE

16 minutes, 1989, color
Directed and produced by Students of Oak Meadow School

Direct and fresh, this video produced by a class of California teenagers gives a hopeful look at young people's getting involved in environmental problems. The presentation is often humorous, and there is a good range in the ages of those interviewed. Unlike TRASH THY NEIGHBOR though, there are few interviews with kids from diverse ethnic, cultural or economic backgrounds. There is also no documentation of what the kids are actually doing to help the environment.

Despite its flaws, the video is an excellent trigger-piece for elementary through senior high kids in middle and upper middle class schools. The teacher should be prepared to discuss how students can get involved locally in a recycling of some sort.

Available from The Video Project
½" video ($55 sale, $30 rent)
¾" video ($125 sale, $30 rent)
VHS price $25, $55 for institutions

BEST COPY AVAILABLE

Rainforests

***Banking on Disaster** is an epic look at the economic, ecological and human consequences of Amazonian development.*

AMAZONIA

10 minutes, 1990, color
Directed by Faith Hubley

This enchanting animated film captures the diversity of life forms in tropical rainforests and their harmonious interrelationship. Its images are drawn from the myths and cosmology of the native people of South America; using few spoken words, it can communicate to many age groups and to audiences from any country or background. Because it is not "factual," some of our reviewers found it difficult to understand; a speaker might draw these feelings out in an audience discussion. The short length of the film would make it an interesting counterpoint to the more "intellectual" works in this guide.

Available from Pyramid Film and Video
½" video ($250 sale, $55 rent)
¾" video ($250 sale, $55 rent)
16mm film ($250 sale, $55 rent)

BANKING ON DISASTER

78 minutes, 1988, color
Directed and produced by Adrian Cowell

A paved road, financed in part by the World Bank, has cut through the heart of the Amazon rainforest. It was intended to make the region accessible to hundreds of thousands of colonialists from other areas of Brazil, so they could move in and farm. The environmental effects have been catastrophic. Insufficient planning, lax environmental safeguards, incursions into lands already occupied by Amerindians or native rubber trappers, and the failure of the World Bank to monitor the effects of its loans has led to a crisis. In addition, most of the farming, with poor planning and under-nourished soil, has been fruitless - forcing poor farmers to move on to new land and leaving the old without vegetation.

A movement to promote well managed rubber-trapper communities, lead by the late Chico Mendes, is shown as the most promising alternative to unsustainable agriculture and cattle ranching. Only belatedly, the World Bank agrees.

The film is divided in three segments for easy classroom viewing. Through this modern-day opening of a supposed "frontier," Americans can gain insight into our own expansion. Mendes' death and other changes may date the film, so some current material might be useful.

Available from Bullfrog Films
½" video ($450 sale, $90 rent)
¾" video ($475 sale, $90 rent)

BEST COPY AVAILABLE

Activists come to the aid of an ancient rainforest in ***Earth First! The Struggle for the Australian Rainforest***

CHICO MENDEZ: Voice of the Amazon

60 minutes, 1989, color
Directed by Miranda Smith and produced by Miranda Smith Productions and the Better World Society

This documentary presents the struggle of a courageous individual who dared to organize his people and speak out against the destruction of the Amazon forest. Chico Mendes, now an environmental martyr, tells in his own words of the development of the Western Amazonian state of Arce, and the wanton destruction threatening the lives of the forest's entire population. Filmed in the months just prior to his assassination in 1988, Mendez is shown fighting to create economic solutions to deforestation, arguing that the resources indigenous to the rainforest could yield a greater return than cattle ranching. His work brought him international recognition and the wrath of cattle ranchers and other speculators, who had exploitative financial interests in the region. The film serves to inspire activism and will broaden audiences' perspectives of the issues in the Amazon.

Available from The Cinema Guild
½" video ($295 sale, $90 rent)
¾" video ($295 sale, $90 rent)

CONSERVATION OF THE SOUTHERN RAINFOREST

58 minutes, 1989, color
Directed by Doug Freilich
Produced by Biosphere Films

This film begins with a river journey of scientists and government officials as they explore the wildlife and habitat of the rainforests bordering Peru and Bolivia in search of practical ways of preserving endangered areas. The film argues that rainforests can have unsuspected virtues: as a source of important organic medicinal plants, for instance. New approaches to conserving the rainforests are also presented in the film; policies like "controlled tourism" can boost the local economy without taking an environmental toll. The film discusses "debt-for-nature" exchanges, somewhat complicated transactions in which international conservation groups acquire land in "Third World" debtor countries. This film is especially good at stressing realizable goals in conservation, and recognizing the economic needs of developing countries.

Available from Umbrella Films
½" video ($425 sale, $80 rent)
¾" video ($425 sale, $80 rent)

EARTH FIRST! STRUGGLE FOR THE AUSTRALIAN RAINFOREST

58 minutes, 1986, color
Directed by Jeni Kendell and Paul Tait

Beginning with lush visuals—and a sort of environmental Crocodile Dundee acting as host—**Earth First!** takes the viewer on a journey through the forests of Australia. The idyllic picture, however, is disrupted by the violent buzzing of chainsaws: a government-supported road is being forged straight through the forest. The film shows the history of citizen resistance to the building of the road, with dramatic footage of the protest movement. The film is unabashedly partisan and emotional as it recounts direct action protests and governmental indifference. If at times over-dramatic, the film is a rare and inspirational look at the fight to preserve one of the world's richest biological resources - a tropical rainforest that spills from the mountains directly down to the sea. Older students and environmental activists will appreciate the film; and with the recent widespread enthusiasm for all things Australian, the film might be a good introduction for general audiences to environmental issues.

Available from The Video Project
½" video ($39.95 sale)
Call or write for ¾" video and 16mm film prices.

ENVIRONMENT UNDER FIRE: Ecology and Politics in Central America

28 minutes, 1988, color
Produced by Environmental Project on Central America and Moving Images Video

From its opening sequence, this film draws the viewer into the vibrant world of the Central American rainforest. With clear narration and interesting interviews, the film looks at the problems facing Central American peasants and their environment. In response to foreign pressures, the growth of beef as an export crop has resulted in the clearing of much of the forest. In addition, military campaigns, and the U.S. military presence in Honduras have also done extensive damage.

In Nicaragua, the Sandinista government has shown its commitment to conservation by stopping the use of some pesticides and fostering projects in rural development and sustainable agriculture. Audiences interested in learning about destruction of the rainforests will find this film an important resource since it relates environmental problems to political and economic pressures, and emphasizes political solutions.

BEST COPY AVAILABLE

Conservation of the Southern Rainforest *looks at conservation issues facing developing countries.*

▼

Available from The Video Project
½" video ($75 sale, $35 rent)
¾" video ($125 sale, $50 rent)
Individuals/low-income groups: VHS sale $39.95; rental $25

GERTRUDE BLOM: Guardian of the Rain Forest

55 minutes, 1990, color
Produced by Sinta Productions

The indomitable Gertrude Blom, an 86-year-old-Swiss-born conservationist, has spent fifty years of her life protecting the rainforest of Southern Mexico and preserving the culture of its native inhabitants. A world-renowned photographer, she was made famous by her haunting pictures of the Lacandon Indians, the descendants of the Maya. With her husband, the late archeologist Frans Blom, she established a research institute and museum in San Cristobal which has attracted anthropologists, conservationists and filmmakers. Blom's struggle is simultaneously inspiring and dispiriting; despite her efforts, more than half the forests have been cut or burned. The urgency of her work is underscored by scenes of trees being felled, and the sinister darkness that is left after deforestation.

The documentary makes a strong emotional appeal which will stir audiences, though it might be best as a call-to-action for those already informed. While she maintains a strong relationship with the Indians, their viewpoint is not directly represented in the video.

Available from Filmaker's Library
½" video ($445 sale, $76 rent)
¾" video ($445 sale, $75 rent)

KEEPERS OF THE FOREST

28 minutes, 1988, color
Produced by Norman Lippman

According to this film, over half of the Central American rainforest has been destroyed. Massive tree-clearing continues as ranches raise more cattle for export. In contrast to this misuse of the land, the film shows the farming methods of the Lacandon Maya in Southern Mexico. These people disperse sowed and fallow fields throughout the jungle in order to prevent a decrease in the productivity of the land.

While the film calls for a nature-oriented ethic that could allow people to survive in the jungle without destroying it, the film is slow-paced and dominated by a "first world" voiceover. Unfortunately, the Lacandons remain voiceless, anonymous peasants. The film is best suited to classrooms, but it should be accompanied by a speaker since its view of the destruction of the rainforest is divorced from larger issues of land-use in developing countries.

Available from Umbrella Films
½" video ($395 sale, $50 rent)
¾" video ($395 sale, $50 rent)

OUR THREATENED HERITAGE

19 minutes, 1988, color
Produced by National Wildlife Federation

Beautiful footage of flora and fauna provides the backdrop to this concise overview of environmental degradation and species extinction in the tropical rainforest. Designed to elicit action, the tape includes comments from global experts about the causes of the destruction, and potential solutions. The tape links environmental problems with development in the tropics, and looks at how the death of these forests is accelerating changes in global weather and eliminating important biological resources. The film is a good introduction, particularly about species extinction, but needs to be filled out by a speaker and or another film.

Available from The Video Project
½" video ($29.95 sale)

BEST COPY AVAILABLE

Threatened Species

Where Have All The Dolphins Gone? *shows the tuna industry's assault on these endangered creatures.*
▼

EDGE OF EXTINCTION

6 minutes, 1989, color
Directed by Elaine Pain

This animated short is an "inspirational whooping crane dance that celebrates the birds' resurgence from being an endangered species." Whooping cranes are silhouetted over an impressionistic series of stylized images of woods, showing human intervention in nature. One reviewer stated, "This film really moves the discourse on the environment into a more cerebral space, which is not about showing something, so much as it is about 'sensing' something." The film would be especially good for young children as a first introduction to ecology; also non-English speaking audiences would benefit. The strong music track includes a compelling drum beat which would make **Edge of Extinction** an especially useful film for hearing-impaired audiences. The work is also excellent for "rejuvenating environmental workers who feel they've seen it all!"

Available from Canadian Filmmaker's Distribution Center
½" video ($20 rent)
16mm film ($175 sale, $20 rent)

PEACOCK'S WAR

60 minutes, 1989, color
Produced by Earthrise Entertainment

This is the story of a man who is living isolated deep in the forest in the American West. Douglas Peacock, emotionally scarred from years of service in Viet Nam as a Green Beret medic, starts filming endangered grizzly bears in their natural habitat. Using his footage, he launches a campaign to save the bears and their habitat from further human encroachment. Peacock comes alive again through the excitement and energy he observes in this beast—a beautiful, playful, intelligent and fiercely dangerous animal. While the structure of the film is a bit disjointed, and the way several characters move in and out of the film is confusing, it conveys the exhilaration and wonder Peacock feels when watching the bears. The film is an excellent example of the symbiotic relationship humans can have with winged and four-legged creatures, who serve to teach us much about our own humanity, and the need for humility before nature. Zoology, psychology, and philosophy classes would all be enriched by a discussion following the screening of this film. Any groups concerned with endangered species would be moved.

Available from Bullfrog Films
½" video ($450 sale, $90 rent)
¾" video ($475 sale, $90 rent)
16mm film ($895 sale, $90 rent)

WHERE HAVE ALL THE DOLPHINS GONE?

58 minutes, 1989, color
Produced by Marine Mammal Fund

It is estimated that 6 million dolphins have died over the past 30 years from the use of deadly "purse seine" nets that entrap dolphins in tuna haul. Trusting and beautiful creatures; spinner, spotted, and common dolphins swim with schools of tuna. Stunning footage honors the grace and playfulness of our aquatic relatives, who have a cerebral cortex equivalent to ours. But the large, sweeping nets used by the tuna industry pull in and drown vast numbers of dolphins indiscriminately. **Where Have All The Dolphins Gone** documents a showdown between environmental groups and major multinational companies. Clandestine footage filmed by Sam Lubudde exposes the tuna industry's callousness by dramatically showing the slaughter of these gentle mammals. The video includes congressional hearings about the regulation of the tuna industry, and depicts the government's growing concern over widespread destruction of some dolphin communities.

Dolphins have come to symbolize the crises facing innumerable species today. At the heart of this documentary is man's belief, intensified by the scientific revolution, that he is the most important species on Earth. As this video demonstrates, anthropocentrism is at its worst in the pursuit of profits; industry cares little for worker's concerns, so why should they care about animals?

Since completion of the video, several major U.S. tuna companies have announced an end to the use of "purse siene" nets. Foreign fishermen, however, still persist in using them. Foreign catch accounts for a sizable amount of the tuna on U.S. grocery shelves, so look for tuna labelled dolphin-free.

Available from The Video Project
½" video ($59.95 sale, $30 rent)
¾" video ($150 sale, $45 rent)
Individual/low-income groups: VHS sale $29.29; rental $20

Water

Mines that leak toxics into the Colorado headwaters are one of the problems examined in ***Downwind/Downstream.***

DOWNWIND/ DOWNSTREAM
58 minutes, 1987, color
Directed by Christopher McLeod and produced by Robert Lewis and Christopher McLeod with the Environmental Research Group

When we think of pollution, we envisage a smog-filled sky over an urban area, smokestacks, or cars jammed on a highway. In **Downwind/Downstream** we see mostly beautiful vistas from the Colorado Rockies, however, as this film points out, environmental problems are not necessarily urban or even visible. Mining operations, acid rain, and development have added toxics to the soils and waters of the Rockies, creating clear dangers for the public health. In addition to the nature shots, the film includes interviews with government officials, mining company representatives, environmentalists and others. At times **Downwind/Downstream's** simple beauty subverts its message; the outrage implicit in the film is a quiet one.

Available from Bullfrog Films
½" video ($450 sale, $85 rent)
¾" video ($475 sale, $85 rent)
16mm film ($850 sale, $85 rent)

NEW YORK CITY & THE HUDSON RIVER: Downstream and Up a Creek
14 minutes, 1989, color
Produced by Educational Video Center

Produced by teenagers, this is a sometimes humorous look at water pollution in the Hudson River and how that pollution affects New York City. The tape is good at explaining problems in easily understood terms, and its discussion of how waste treatment plants work is very clear. Other complex problems are also explained in simple, instructive ways. The tape's use of young narrators from a variety of ethnic backgrounds provides a viewpoint infrequently seen in media. Unfortunately, no alternatives are presented to river or ocean dumping, and few suggestions are made about what the average person can do to change the situation. Information about PCBs and fishing in the Hudson needs to be updated. Nevertheless, it is a good, short film for those uninformed about environmental issues.

Available from Educational Video Center
½" video ($75 sale, $50 rent)
Curriculum materials available.

POINTLESS POLLUTION: America's Water Crisis
28 minutes, 1989, color
Produced by Wayne Ewing for the Lower Colorado River Authority

'Non-point source pollution' is all runoff contamination that does not come from a single source; it's from the oil, grease, and trash on our streets that washes into drains from rainfall, or from the runoff of fertilizers and pesticides from farmland, golf courses, and lawns. According to some experts, as much as 80% of U.S. water pollution may come from these kinds of non-point sources. This tape explores the effects of non-point pollution on four different regions of the U.S., and urges comprehensive watershed planning before development can wreak its destruction. Walter Cronkite serves as the "voice of authority" here, but the tape is far from hard-hitting journalism; it ignores the role played by petrochemical industries that sell the pollutants used on the farmland. A good organizer functioning as discussion-leader could draw people into the issue of watershed protection regulations. Non-toxic farming methods, on the rise since the video's production, would need to be described.

Available from Bullfrog Films
½" video ($250 sale, $50 rent)
¾" video ($275 sale, $50 rent)

BEST COPY AVAILABLE

Pointless Pollution *looks at non-single source pollutants that may represent as much as 80% of our water contamination.*
▼

THE POLITICS OF WATER

60 minutes, 1990, color
Produced by Nebraska ETV

As its title suggests, this video takes a complex look at a complex problem. There is a wealth of good information here, maybe even too much. The tape clearly presents water as a precious resource or "valuable crop," but it leaves viewers high and dry as far as identifying solutions to the problems it describes. Practice and law in the Midwest and West have established a water-use rule: "it's first come, first served and if you don't use it, you lose it." This axiom, not applicable to the East, sets the stage for a series of intriguing battles among farmers, cities and states and as water becomes scarce the legal complications will mount. College students studying law, water and land management, and political science would benefit from seeing the film.

Available from Great Plains National
½" video ($50 sale)

SEAS UNDER SIEGE

57 minutes, 1988, color
Directed by Eric Vuolle and produced by William Turque

During the Summer of 1988, ocean pollution became a crisis at locations around the country and in Europe. Untreated sewage, chemicals and medical waste have all been dumped into the oceans. Many people stayed away from the beaches, but what people fail to realize is that the invisible toxins that collect in fish and shellfish are just as dangerous as visible, floating garbage. The video begins and ends in New Jersey but incorporates footage from Sweden to Seattle, where scientists are investigating links between water pollution and the disease it causes in marine life and even humans.

This video is particularly topical for coastal residents, but its message is very important for anyone concerned about the state of our oceans. It would be good to include a speaker who could give an update about current legislation proposing to stop ocean dumping and punish polluters.

Available from Films for the Humanities
½" video ($179 sale, $75 rent)
¾" video ($279 sale, $75 rent)

TESTING THE WATERS

58 minutes, 1988, color
Directed and produced by Lynn Corcoran

For a decade this videomaker has chronicled the polluting of the Niagara River, and the struggle to find solutions to the pollution problem. Toxic chemicals from industries along the river and leaks from the largest concentration of hazardous waste dumps in North America have contributed to the pollution of the Niagara, which delivers drinking water to 5 million American and Canadian citizens. The film's question—"How clean is clean?"—is answered differently by industry, by the governments of two different countries, and by citizens. These varying ideas of "acceptable" levels of toxic chemical exposure, the difficulties in choosing between untested clean-up technologies, and the initial stages of clean-up are scrutinized in the film.

Our reviewers found this is to be a fairly dry and slow-moving documentary. It would be important for a speaker to have current water test results and updates on court cases.

Available from Bullfrog Films
½" video ($350 sale, $75 rent)
¾" video ($375 sale, $75 rent)

BEST COPY AVAILABLE

*In **Testing the Waters**, industry, government and citizens are confronted with the question "How clean is clean?"*
▼

VOICES OF THE SOUND

20 minutes, 1989, color
Produced by Cordova District Fishermen United

Produced by fishermen, this video shows us Prince William Sound before and after the mammoth Exxon Valdez oil spill in March 1989. One of the first independent videos produced about the oil spill, this is "news from the front lines." The tape documents the spill's effects on wildlife—including heart-rending images of oil soaked animals trying to swim—and the clean-up efforts of fishermen and local residents. Exxon is condemned for its failure to do more. This tape serves as a vehicle for other communities consideration of more effective regulations and of industry's potential to develop mechanical recovery devices. Given widespread concern with this major oil spill, **Voices of the Sound** would be useful for almost any audience.

Available from Cordova District Fishermen United
1/2" video ($25 sale)

THE WATER OF AYOLE

28 minutes, 1988, color
Directed and produced by Sandra Nichols

In **The Water of Ayole** we are taken to Togo, West Africa, in order to explore the problems developing countries face in providing safe and accessible drinking water to their rural population. The film emphasizes that technology alone does not provide solutions to the myriad problems facing these nations. The film does an excellent job of pointing out the need to understand the social and cultural context of any proposed solution, and the importance of including the people for whom the project is intended in it's planning. The tape stresses the specific steps the village goes through in order to get and maintain a working pump. In Togo, the men run the village government, but it is the women who are the main water collectors. It is when they work together to make decisions about the water pump, that the water project succeeds. The film allows people to speak for themselves, underscoring their cooperation and conviction in maintaining the pump. This new social organization and the spirit of self-reliance created in the village by the water project was a model for further community growth in other areas, like education.

This is an excellent film to explain the need for a systemic approach to community problem solving. It is a good classroom film for high school and college students.

Available from United Nations Development Program
1/2" video ($15 sale)

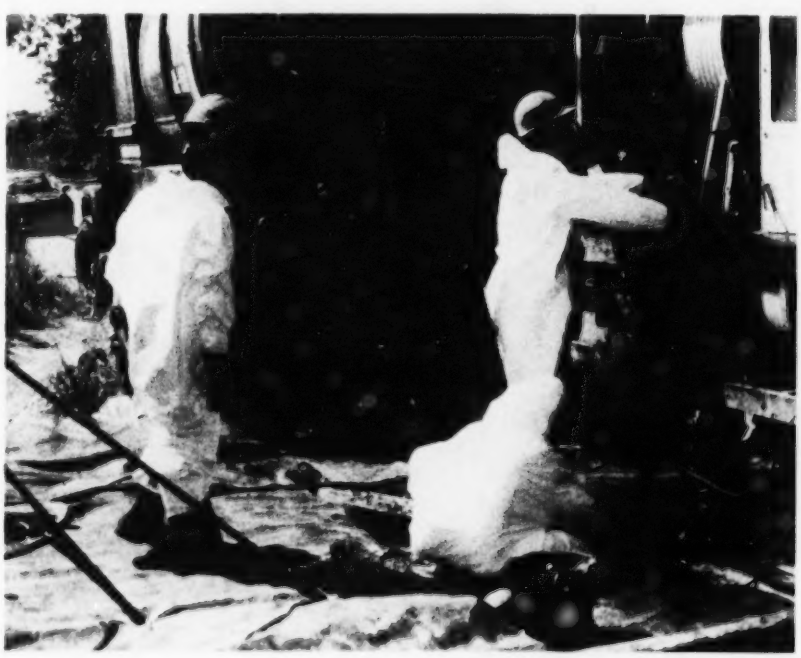
YOUR WATER, YOUR LIFE

45 minutes, 1988, color
Directed by Arlen Slobodow and produced by Pamela Westfall-Rosen for Public Interest Video Network

Hosted by Susan Sarandon, and using an upbeat, briskly edited style, **Your Water, Your Life** illustrates how individuals and communities have responded when their water supplies were contaminated. The tape suggests, through the presentations of case studies throughout the country, that the water quality is in danger nationally, due to many different forms of pollution. The tape shows how community action takes many forms, as well, depending on each case. As a consequence the tape could be used by many different local environmental groups.

Available from Public Interest Video Network

1/2" video ($29.95 sale)
3/4" video ($50 sale)



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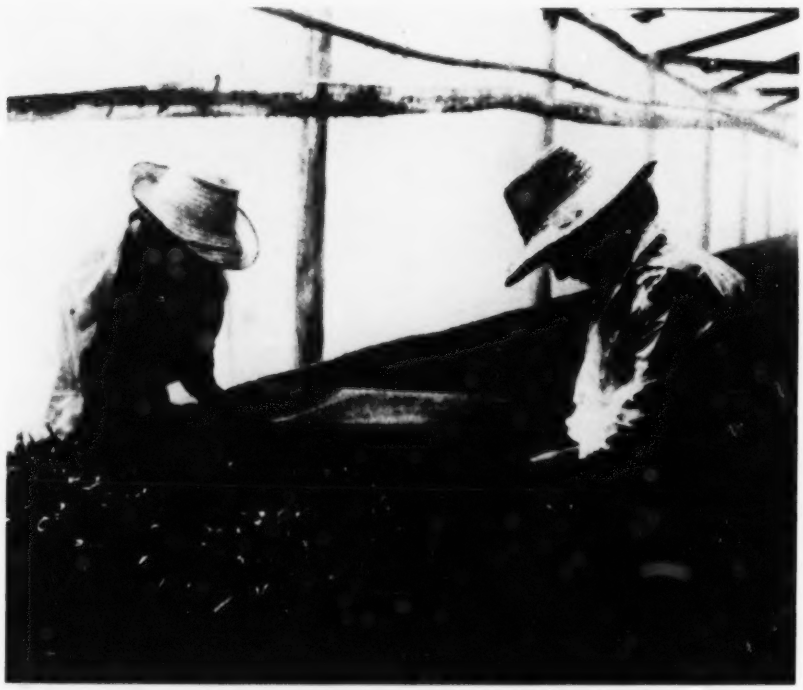
Workplace Hazards



Women working in Columbia's flower industry are the subject of **Love, Women and Flowers.**

LOCKED OUT!

53 minutes, 1988, color
Directed and produced by Organizing Media Project for the OACW

The multinational corporation BASF has been dubbed "Bhopal on the Bayou" by the Oil, Chemical, and Atomic Workers Union members who were locked out of their Louisiana plant in 1984. Since that time, the workers and their families have been fighting to reinstate their jobs with a contract which would protect them in the workplace. BASF has steadfastly denied any worker rights, and has continued to run their huge chemical complex with inadequately trained "temporary" workers, who make themselves and the community vulnerable to hazardous chemical emissions and possible explosion. The video shows BASF's history: the huge profits it made from chemical warfare during WWI, its prosperity during the rise of Nazism from the exploitation of concentration camp inmates at its facility at Auschwitz, and its role as maker of the deadly gas that killed millions of Jews during WWII. The videotape also documents the development of "Cancer Alley" along the Mississippi and workers struggle against BASF. Over four years, the workers organize locally with community people, begin a Toxics Watch campaign to monitor emissions from the BASF plant, and build alliances with environmentalists and with other BASF workers around the globe.

As a priest says in the tape "this is fundamentally a moral issue." Church groups, as with many community audiences would find it compelling. While the tape is a bit long and packed with information,the issue has wide appeal. The depicted coalition-building which developed between workers, environmentalists, community groups, and international workers is very empowering.

Available from OCAW Visual Productions
½" video ($50 sale)
Available for $20 for individuals and non-profit groups.

LOVE, WOMEN AND FLOWERS

58 minutes, 1988, color
Directed and produced by Marta Rodriquez and Jorge Silva
(Spanish with English subtitles)

The luscious, stunning footage in **Love, Women and Flowers** is in eerie contrast to the ugly story behind the carnations, chrysanthemums, and other flowers that are Columbia's third largest export. 60,000 women who work in the industry are at serious health risk because of the pesticides (many of them banned in developed countries) that are used to produce massive numbers of flowers. The women, most of them young, catalog a horrifying list of occupational diseases to which they are prone: leukemia, epilepsy, miscarriages, dermatitis, asthma and bronchitis. Their harrowing tales are juxtaposed with images of flowers, and of women working away in the huge greenhouses.

The film follows women into their homes as they discuss their economic and domestic hardships. They are also shown organizing and briefly taking-over and occupying one of the greenhouses, until the are ejected by the army with tear-gas and rifles. For non-Spanish speaking audiences the primary drawback to the film is the difficulty of taking in the full impact of the image while simultaneously reading the subtitles.

The film could be viewed by many kinds of audiences, from poetry classes to labor unions. It would be excellent to show in art theatres. One will never buy flowers again without thinking of the workers who grew them.

Available from Women Make Movies
½" video ($295 sale, $100 rent)
¾" video ($295 sale, $100 rent)
16mm film ($130 rent; call for sale price)

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The victims of corporate greed in Johns Manville's asbestos factories are profiled in ***You Thought It Was Snow.***
▼

A PRICE FOR EVERY PROGRESS: The Health Hazards of VDTs

23 minutes, 1989, color
Directed by Howard Saunders and produced by Labor Institute

This tape focuses on the health hazards related to Video Display Terminals as well as the way employers use VDT's to disempower employees. Stress, eyestrain, muscular problems, and reproductive health problems are discussed by workers in the tape. The tape emphasizes collective action by workers, and proposes solutions that are easily adaptable to many work situations.

Since most VDT use is part of "pink-collar" jobs, on-camera interviews are mainly with women, including many women of color. Unfortunately the tape is marred by a somewhat silly dance sequence used to frame individual sections. Despite this short-coming, the tape would be very useful for office workers, college computer classes and other groups exposed to long hours before VDTs. Another very effective video produced by the Labor Institute, **More Than We Can Bear**, deals extensively with reproductive hazards in the workplace.

Available from New Horizons Press
½" video ($35 sale)
Discounts for bulk orders available.

RADIUM CITY

100 minutes, 1987, color
Directed by Carole Langer and produced by Praeses Productions

This moving film looks at workplace hazards—specifically in Ottawa, Illinois at the Radium Dial Company—and how indifference and carelessness affected the lives of the town's inhabitants. **Radium City** chronicles the history of radioactive contamination in the town, a history that began during the Depression, when many young women entered the factory to paint watchfaces with radium. A large percentage of the women contracted cancer. Interviews with survivors and family members of the deceased are intercut with archival footage. The film shows how corporate disregard can devastate an entire community.

Available from Praeses Productions
Call or write for prices and formats

THE WRATH OF GRAPES

10 minutes, 1987, color
Directed by Lorena Parlee and produced by United Farm Workers of America

Produced by the United Farm Workers, this documentary looks at the health effects of pesticide use on the workers in the California grape industry, as well as the ramifications for consumers. Interviews with numerous workers and their families show how extensive pesticide use has contaminated water supplies, causing cancer and other diseases in those who drank the contaminated water. Doctors and other health workers corroborate that the rate of cancer is high among the largely Mexican-American workers who pick the grapes and live near the vineyards.

Caesar Chavez, president of the union, is shown speaking at rallies and organizing a boycott of table grapes. The tape would be a good introduction for general audiences to the agriculture industry and its treatment of workers and consumers. A speaker should update what is presently happening to grape workers.

Available from United Farm Workers of America
Available for free use in VHS; call or write for more information.

YOU THOUGHT IT WAS SNOW

34 minutes, 1989, color
Directed by Jacqueline Polonko

This film is a powerful depiction of the effects of asbestos on factory workers and Johns Manville's concomitant disregard for human lives. The video shows that the dangers of asbestos were known as early as 1900, and accuses Manville of covering up the information. The interviews with Johns Manville workers are extremely powerful, and are counterpointed with quotes from the managers of plants, who are appropriately despicable examples of corporate greed. The form of this video is unusual; the videomaker explores the personal loss felt by her own family, through the use of old home movies, repeating shots of the Manville plant seen through chainlink fences, and photos of the many workers who have died. While some viewers may have difficulty with its unorthodox style, the tape is very moving.

You Thought It Was Snow should be viewed by unions and in the workplace; it should especially be seen by groups organizing around health issues. A speaker should suggest what else can be done to change conditions.

Available from Jacqueline Polonko
½" video ($100 sale, $50 rent)
¾" video ($150 sale, $75 rent)

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ABOUT MEDIA NETWORK

Media Network is a national membership organization linking independent media producers with audiences who seek alternative points of view on the issues affecting their lives, their communities and the world at large.

Our computerized **Information Center** lists over 4000 films, videotapes and slideshows on social issues, extensively cross-referenced with descriptions, running times, costs and distribution information.

Media Network's evaluative **Media Guides** identify the best media available on specific issues, and include information on how to run screenings, use local television and find related resources.

Our Newsletter helps our members and other media users keep up with new releases and effective ways to use media to organize and educate.

Media Network hosts **Conferences** and **Screenings** of media which foster a broader understanding of the wide range of issue-oriented media available and the many potential applications and audiences for which the media is appropriate.

Media Network also provides fiscal sponsorship and other **Services for Independent Producers**.

Media Network is a not-for-profit, tax-exempt 501(c)3 organization.

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Typesetting by Strong Silent Type
Printed by Expedi Printers

This guide was made possible in part by grants from the Beldon Fund, the Glen Eagles Foundation, the New York State Council on the Arts, and with the support of the Benton Foundation.

Media Network would like to thank the following evaluators and advisors (organizational affiliations listed for identification only):

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Richard Skorman
United States Environmental Film Festival
Charly Smith
Student Pugwash
Jacki Stewert
Council on the Environment
Jennie Tichener
Environmental Action Coalition
Roy Wilson

We would like to thank Hye Jung Park of Downtown Community TV, Julie Feldman of Educational Video Center, and Arlen Slobodow of Public Interest Video Network for use of equipment and premises for screenings.

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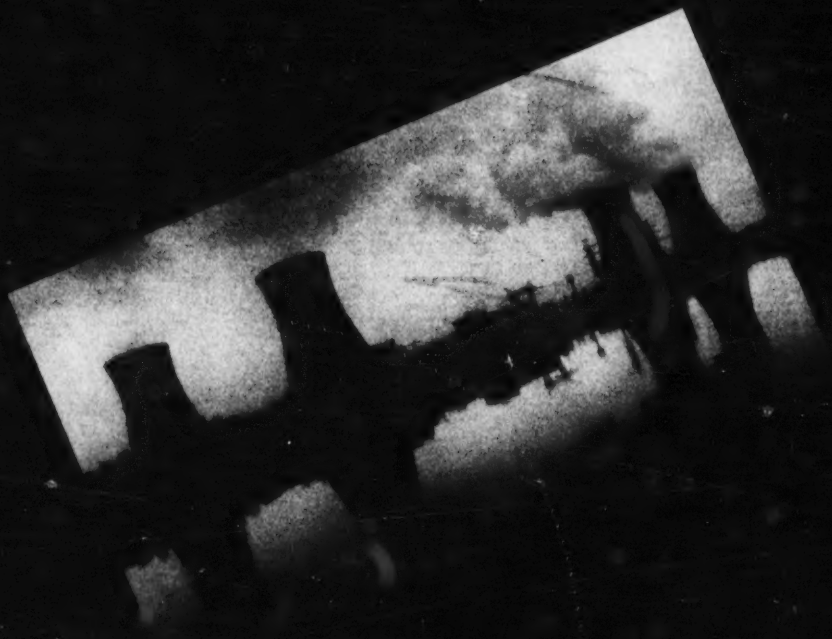

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